

Set (Seth, Sutekh), whom the Greeks called Typhon, was the name of Osiris' evil brother who finally became the incarnation of the spirit of evil, in eternal opposition to the spirit of good....

In primitive times, however, the evil character of Set was not so accentuated. The old pyramid texts make him not the brother of Osiris, but the brother of Horus the Elder, and speak of the terrible struggles between them which were terminated by the judgment of the gods, who proclaimed Horus the victor and banished Set to the desert.

It was only later, when the Osirian myth had grown and when the two Horuses had become confused, that Set was made the uncle of Horus and the eternal enemy of Osiris.

Originally Set seems to have been the Lord of Upper Egypt who was overthrown by the worshippers of the falcon god. The legendary struggles between the brother gods may reflect historical events....

Under the domination of the Hyksos, the new rulers identified Set with their own great warrior god Sutekh and had a temple built for him in Avaris, their capital....

It is only towards the middle of the tenth century, under the kings of the twenty-second dynasty, ~~that~~ the assassin of Osiris really began to undergo the punishment for his crime. His statues were broken and on the bas-reliefs his features were smashed with hammers....Set, the ancient Lord of Upper Egypt, ended up by becoming a kind of devil, enemy of all the gods.

Horus is the Latin rendering of the Greek Horos and the Egyptian Hor. He was a solar god constantly identified with Apollo and represented by a falcon or a falcon-headed god.

Under the name Hor - which in Egyptian sounds like a word meaning 'sky' - the Egyptians referred to the falcon which they saw soaring high above their heads, and many thought of the sky as a divine falcon whose two eyes were the sun and the moon....

Wherever the followers of the falcon settled, Horus was worshipped, but in the course of time and in the different sanctuaries which were dedicated to him his role and attributes varied. Thus we find in the Egyptian pantheon some twenty Horuses, among whom it is important to distinguish Horus the Elder, 'Haroeris'....from Horus, son of Isis, of the Osirian legend....

Haroeris is the Greek rendering of Har Wer, which signifies Horus the Great, Horus the Elder....He was worshipped at Latopolis under the name Horkhenti Irti, 'Horus who rules the two eyes', and at Pharboethos under the name Hor Merti, 'Horus of the two eyes'....

In the pyramid texts Haroeris is the son of Ra and brother of Set, and the eternal struggle between darkness and light is symbolised by the endless battles in which Set tears out the eye of Horus while Horus emasculates his implacable enemy....

Harsiesis is the Greek rendering of Hor-sa-iset, i.e. 'Horus, the son of Isis'....originally a minor falcon-god from the neighborhood of Buto who was called Horus the Younger in order to distinguish him from the great sky-god Horus the Elder....ended up by eclipsing all the other Horuses whose roles and attributes he successively took over....

Behdety, 'He of Behdet' (or Hor Behdetite) is another name of the great celestial Horus.

Harakhtes is the Greek rendering of Harakhte and means 'Horus of the Horizon'.

Harmakhis is the Greek rendering of Hor-m-akhet which means 'Horus who is on the Horizon'.

In early youth Harsiesis, Horus the Younger, was frequently called 'the infant Horus' - Harpakhrad or Harpokrates...

This glorious action earned for Horus the epithet Harendotes, which is the Greek for Har-end-yotef, 'Horus, protector of his father'....

In a long series of bas-reliefs we see him, under the name Hartomes, 'Horus the Lancer', piercing his adversaries....

The gods....declared him ruler of the two Egypts, by which he then earned the two further titles: Harsomtut or Heru Sam Tau ('Horus who unites the two countries') and Har-pa-neb-tau ('Horus, Lord of the two lands')....

KK Dr Who is with his friend PROFESSOR FAWZI who is at an International Emergency Conference on Food Resources. FAWZI's team, which includes DR ROBERTSON, a Scots agronomist, are working on a grain which will grow on the surface of the moon and which, if successful would solve the Earth's food problem for at least a millenium. FAWZI has only to put the final touches to his formula.

Unfortunately, DR WHO, fascinated by FAWZI's account, is called away by a call from Mrs SMYTHE, wife of the Director of Antiquities at the British Museum. The man, it appears was bitten by a scorpion which had arrived with a sarcophagus newly shipped from Egypt.

The bite has not responded to treatment and SMYTHE, half mad and cowering in fear is only able to say something about SEBEK, rocket, "end of the World" "Book of the Dead."

It is gibberish, even to the Dr, but the man's obvious terror impels Who to investigate.

The sarcophagus contains the mummy of an Egyptian prince; or so they believed; except when they open it, it is the mummy of a man with the head of a crocodile. Dead.

The thoughtful WHO identifies the crocodile as the form taken by the Egyptian God, SHEBEK, first lieutenant of SETH himself, the incarnation of Evil and lifelong and "deathlong" enemy of the GODS OSIRIS, ISIS, HORUS, their son, and the jackal-headed "keeper of the Dead", ANNUBIS. An alternative form of SHEBEK is a scorpion. Yes; but what has all this to do with UNIT? And "the end of the World?" WHO has no answer yet but comments that God or man, SHEBEK has been dead for four thousand years; and dead men don't bite.

As they leave; we see an eye on SHEBEK light up. And the eyes of the dead crocodile/man open.

Dr Who goes to the Museum Library and asks for the "Book of the Dead". In it, he comes to a passage which interests him. It reads: "I traverse the paths of the heavens; I reside in the divine eye of Horus. The eye of Horus gives me eternal life... And later...." "I land on Earth at the right moment...." WHO decides it's time to use the TARDIS.

In the Museum, an ATTENDANT calls on another. Something strange appears to have happened to the six or so Mummies. They each appear to be wearing an amulet which wasn't there before; an EYE. They decide it's to do with the Head of the Department and go off...

Using the TARDIS, WHO visits a High Priest of the Egyptian First Dynasty and asks him a very important question. According to Egyptian Mythology SETH, SEBEK and some 74 followers killed OSIRIS and were dispersed by OSIRIS's son HORUS and his mother ISIS. What happened to them?

The HEAD of the DEPARTMENT arrives at the Mummy room and finds that none of the Mummies are now wearing EYE amulets; BUT there appears to be one more than before....

WHO is explaining his theory to JANE, say. And the BRIGADIER. According to what he has found out, the entire Mythology could be based on actual events, visitors to ancient Egypt from another planet. ~~XXXXXXXXXX~~ Visitors with an extraordinarily advanced technology. The "war" between HORUS/OSIRIS and SETH/ SEBEK could have arisen either from the travellers quarreling (the first came as a civilising mission; the second as a destructive force) or there were two sets of travellers. ~~XXXXXXXXXX~~ The important things are that the possession of the EYE gave the owner enormous power (telekinesis etc. etc) and that they knew, through "pyramid power" the power of suspended animation for thousands of years. It was vital for them to know whether

/ they are dealing with powers of Light or Darkness.

As if to answer the question, the DIRECTOR of the GALLERY approaches the Mummy room and begins to inspect the "extra" dummy. A fold of bandage unwraps and winds itself round his throat.

The discovery of the dead Director answers one question and poses another. If these are the resurrected followers of SETH, why now, of all times? Why choose now after several millenia?

The answer is given in another place. PROFESSOR FAWZI is working late on his formula when he jumps back from his desk in alarm. He has been bitten by a scorpion....

EP 2. WHO sees FAWZI, now "half-mad. The chap is able to trace out what appears to be an ideogram but which ROBERTSON identifies as the basis for the formula. He points out the urgency of completing the work. A processing plant is standing by; it is already arranged that a shipment of the new "grain" be rocketed to the moon within days.

WHO jumps to the conclusion that this is what SEBKI and his followers are hellbent on stopping and instruct ROBERTSON to isolate himself completely and to work against time. The formula must be delivered to the processing plant on schedule.

Meanwhile, they go off to the MUMMY ROOM. One way or another, the MUMMIES must be neutralised.

But even as they are speaking THE SEBEK begins to operate. The MUMMIES begin to move; their eyes to glow.

When WHO and his party arrive, they find their passage to the MUMMY room barred by an invisible force which when they try to penetrate gives them blinding headaches.

WHO recognises the telepathic powerx involved and the impossibility of coping with it but the BRIGADIER, now convinced that the food experiment must proceed, arranges to blow the entire MUMMY room sky-high. Meanwhile, JANE (or someone) has found that there is another entrance to the Mummy room and has taken it. She enters the Room from the other way just as the charge is primed to go off. She stops them in time. And leads them to the room. It is empty. SEBEK and the MUMMIES have gone. Where are they?

Back in his STUDY ROBERTSON works like mad. And completes the formula. He despatches it to the Director of the Processing plant. When WHO and his companions arrive, he is triumphant and happy. The schedule will be kept. But when he returns to his study, we see that standing there is SEBEK.....

EP. 3. The BRIGADIER relaxes. He, frankly, doesn't understand what has happened. It's some form of mass madness. WHO can't, of course, accept that. They then get a phone call. The MUMMY room is back to normal.

They go there; and indeed, everything is as peaceful as ever. It might all have been a bad dream.

The words give WHO his clue. He must have a word with ROBERTSON. Has he really delivered the formula? Where is the so-called processing plant?

WHO's hunch is correct. ROBERTSON celebrating with his wife has a sudden headache. He retires to his room. There he is beset by the most frightful visions. Animals, half and half animals straight out of the ancient Egyptian mythology until he is driven insane.

WHO insists on full details about the processing plant and is eventually given it. When they get there; the DIRECTOR assures them that everything is working on schedule. But he refuses them

admission and issues an order to the Security forces to kill WHO and his party on sight, if necessary. WHO struggles with the DIRECTOR and forcing back his sleeve discloses the bite of a scorpion. But it is too late. He and his companions are placed under arrest. He protests that he has the Brigadier's authority and the DIRECTOR allows him to contact the BRIGADIER who promises to arrive forthwith.

Meanwhile, the DIRECTOR, acting quite normally, is in touch with Moon shot and arranging for the transportation to the launching pad of the sacks of seedlings or whatever.

In the workshop itself, the technicians are working normally and happily. The question is, whether or not it is WHO who is insane; whether it is he who is having a nightmare.

Indeed, he is. And he is suddenly aware of an IBIS GODDESS at his side bidding him to get into the workshop and see what is happening. When he comes to, he is free.

He, and JANE, manage somehow to gain access to the workshop and find, inter alia, that the happy technicians etc. are working under the control of silent MUMMIES. In another place, they find an even grislier sight. The green-faced, mummified body of the BRIGADIER.

They try to stop the grain going off to the launching pad but succeed only in salvaging one handful. The lorries go off and WHO rushes the grain to a soil biologist who is able to tell them that it is a nutrient (some organism) which would erode the Moon and so, by definition, destroy the Life cycle of the Earth.

They are just in time to hear on the TV that the moonprobe has just been launched successfully....

EPISODE FOUR.

The MOON PROBE must not be allowed to reach the MOON or Earth itself is doomed. Unfortunately, Rocket Control appear to have no control at all. None of their Radio instructions affect the probe. Something else is controlling it.

They rush to the Mummy Room to find that all the Mummies, SEREK included are encased in what appear to be plastic pyramids, lying North to South. On the face of it, it is they who are in control of the Moon shot.

And the pyramids are both unapproachable and impervious to fire or shot. They have to be stopped; even if they blow up the entire British Museum with all its treasures.

But once more DR WHO is back with his hieroglyphics and his Book of the Dead. The answer is there, both in mythological terms and in modern scientific terms. There has to be a central control. And the control is SETH himself. Where is he?

The TARDIS returns then to ancient Egypt and back to the High Priest who sphynxlike answers in a riddle. "In the place which never ends. In the heart which never stops beating" To the Dr that means only one place, the PYRAMID at CHEOPS with its Labyrinth.

They go there and a blind man with a dog offers to take them, warning them that the lance of SETH, if they find him, will paralyse them into permanent immobility.

Inevitably, they are lost in the maze, misled by the Blind Man. But it is the barking of the dog which gives them their whereabouts and leads them into the presence of SETH, armed with his lance and the EYE of HORUS.

He welcomes them and tells them that he is invincible. He points his lance at them and they freeze. Unable to move or blink. He then rambles on about his victory etc and says that when he

addresses the eye of HORUS to them they will achieve permanent immortality. And they "see" themselves mummified, green-faced. He then does so but he has forgotten the dog who goes for him and he has to defend himself, dropping the EYE.

Suddenly mobilised, WHO grabs it and turns it on SETH who, shrieks and disappears. In his place are two other images, ISIS, and HORUS. WHO returns the EYE to HORUS. He looks heavenward and appeals to OSIRIS.

In another place and another time; the shattered watchers on the TV screen see the moon probe blow up.

Back on EARTH, WHO and JANE visit the MUMMY room. All is as it ever was. JANE asks WHO how it was that he resisted the lance of SETH and his answer is laconic. "Rice pudding". He understood that the lance had an effect on the central thought processes. He defended himself by concentrating all his mind on rice pudding. "I didn't know you liked rice pudding, Dr" she says. "I don't. I hate it..."

One more thing. The death of the dog. JANE is sorry for it. But WHO solves that one, too. He shows her a picture of the GOD ANNUBIS, the jackal-headed or dog-headed god. It has the same face as the dog we've seen. You mean it's not dead? It's immortal? WHO keeps a poker face. "I don't believe in all that demonology" he says, flatly. Then throws a stick at a DOG; the one we've seen before....

ENDS



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5th July, 1974.

Dear Lewis,

I have now had time to read and digest your 'Dr. Who' story. I attach a sheaf of comments that I trust will give you food for productive thought.

While none of my suggestions is very radical or likely, I hope, to cause you any loss of sleep, you might find areas for debate.

If you do want to talk, either on the telephone or in the office, I shall be here on Monday and probably again on Tuesday.

I have initiated, as they say, the paperwork commissioning a storyline from you.

I look forward to hearing from you.

With best wishes,

Robert Holmes.
(Script Editor, 'Dr. Who.')

Lewis Grier, Esq.,

'DR. WHO & THE PYRAMIDS OF MARS'

Much of what follows was covered in our story discussion yesterday. Some of it I have added since. I hope it will be helpful to have it all on paper.

It is of primary importance to regard this as a science fiction story. The Egyptology is colourful and macabre top dressing. But that is all.

Seth and Shebek, therefore, are simply our standard chauvinistic aliens around whom a whole lot of legends and mythology have accrued.

They came to Earth in ancient times when life on their home planet, Mars, was becoming insupportable. Seth was the leader of this recce party.

The Martians of this period were the remnants of a once-powerful, technologically advanced species. The ambitions of their imperialists (economically and genetically ruinous galactic wars) brought them to the verge of extinction.

When they reached Earth they found it already inhabited by an intelligent and clearly viable life form - homo sapiens. A principle of their creed, bitterly wrought on the anvil of Martian history, is that it is wrong to displace any species from its hereditary environment.

They decide to return to Mars and seal themselves into their great pyramids. There they will remain in a state of suspended animation until their world is rebuilt.

Osiris, the far-sighted politician, sees that one day mankind will reach out towards the stars. They will outgrow their own planet and must eventually seek to cultivate and colonise others.

By that time the Earthlings - he reckons - will have become sufficiently civilised to accept his species and will help the Martians to re-establish themselves within the solar system.

Enter Seth, stage left. He doesn't accept any of these views. He is of a sterner, more piratical nature. His plan, with the aid of Shebek, is to kill off the humans and take over the world.

He sets to work (hence, maybe, the seven plagues of Egypt?) but Osiris & Co. finally defeat him. We can assume Osiris is killed in this battle. Seth is forced to surrender. Swearing eternal vengeance, he is entombed in an export version of the Martian pyramid.

The surviving goodies now leave Earth in peace and return to Mars for their long hibernation.

As far as we are concerned this is what really happened and is the story the Doctor must eventually disentangle from the Egyptian myths.

Second point. Seth's motivation. In the present story this is obscure but as his ultimate plan appears to be to destroy the world (by rather circuitous means) it seems to come down to an elaborate way of committing suicide.

As already indicated, I think his motivation must be vengeance. He has been lying around for several thousand years getting very bitter and twisted.

So his intention is to get hold of a rocket ship, fill it with fissionable material, then direct it so that it will hit the Great Pyramid of Mars where his enemies are lying.

(Incidentally, this also gets us out of the difficulty of trying to make scientifically plausible the notion of entirely destroying a planet with one rocket. ~~However~~ That this would also destroy life on earth is in any case - as I said yesterday - far from certain. My information is that such an explosion would probably turn Mars into a belt of asteroids and have little effect on the orbit of this planet.)

Third point. I have gone off the idea of dumping a load of seed grain on Mars. It opens up too many problems (ploughing, harvesting?) for us to explain in terms of present-day science.

('Dr. Who' adventures set on earth and involving UNIT are roughly contemporary. That is we allow ourselves the leeway of four or five years' scientific 'discoveries' by suggesting they take place in the near future.)

I suggest that Fawzi and his colleagues are working on an ambitious 200-year project to revitalise Mars. (Exactly as Osiris predicted.) Their first step is to cover the planet with hardy green stuff. They want to get the business of photo-synthesis, carbon dioxide, chlorophyll - all that life chemistry bubbling away.

They plan to chisel lumps out of the polar ice caps and fly them to Mars. They hope, eventually, to give the planet a life-supporting atmosphere and an annual precipitation like Manchester.

Two centuries hence humans will be living up there and growing corn.

But what they are looking for at present are suitable kinds of green stuff. They have hopefully assembled a batch of the hardiest grasses, mosses and weeds found on Earth.

This is the kind of project that the Doctor would be very likely to take an avuncular interest in. I think it should be known as Operation Piesky or Jam Tomorrow...

Astronomical study of the red patches which wax and wane on Mars suggests that plant life might have to adapt to withstand long periods of drought. Somebody - Fawzi? - might well recall how the Nile used to flood annually and the plants that then bloomed in the desert.

The attempt to type and classify these plants might well lead the scientists to the museum to study old documents and hieroglyphs, decorative frescoes, etc., and thus you can integrate both barrels of the story.

Finally, a few further considerations that might affect your structuring of the story...

It is well known that the Egyptians no longer allow ancient artifacts to be taken out of the country. Therefore Shebek's sarcophagus (which is opened in the teaser) must have been in Britain for a long time and for some reason never previously opened.

I suggest either a) it has only recently been discovered (maybe in the attic of a house once belonging to a Victorian archaeologist) or b) - my favourite - that it was part of a consignment of Egyptiana lost in 1882 when a cargo ship foundered. Because of the present interest in exploring undersea wrecks the barnacle-encrusted sarcophagus of Shebek has been raised from the deeps and has arrived at the museum.

Hermetically sealed with pitch and containing one or two inner boxes before one comes to the meat, so to speak, there is no reason why the contents should have been affected by their long immersion.

The opening of the sarcophagus wouldn't be done in any public area of the British Museum. It would be carried out, maybe, in a back room or basement area.

This is actually advantageous in production terms because it is problematical whether we would, in fact, get permission to take an OB unit into the Museum. In any case we shall have to build sets in the studio and it is clearly easier to mock-up some never-seen back room than it is to recreate a section of the well-known Egyptian Room.

Merle effects. The scorpion/the appearing and disappearing 'Eye of Horus'/the mummy that strangles people with a fold of bandage, etc.

This is all lovely stuff but I think it essential that the Doctor should have a good scientific explanation ready. Is the 'scorpion', for instance, really a pre-programmed robotic device for influencing people? What is the 'Eye', its purpose, how does it work, etc?

We need, I think, some fairly hard thinking about the basic mechanics through which Seth operates. This, of course, all comes back to my comment at the beginning about putting the emphasis on a science fiction element.

The only alternative, it seems, is to make it plain that these ancient Martians had developed 'psy-powers' that are beyond our comprehension (though not necessarily the Doctor's). However, even if we follow this line I think they need to be backed up by some fairly elaborate hardware.

Again, the plastic pyramids which the mummies use to set up their rocket control centre - where did they come from? If we say it's all done by telekinesis then we must be sure to show, at some point in the story, telekinetic power in action. (This will involve a CSO sequence - known as Chromakey on Channel 9)

I have been mentally tied for some time over the problem of explaining how, if Seth & co., all belonged to the same species, their physiognomy could be as diverse as depicted by the artists of ancient Egypt.

Barry Letts suggests they need not all belong to the same species or, indeed, be indigenous Martians. They are the remnants

of some ancient Galactic Federation who came from a distant system to our own part of the galaxy. First stop was Earth - trouble with Seth - then they moved on to set up their life-supporting pyramid on the inhospitable but just acceptable planet of Mars.

This knocks out a chunk of what I wrote on the first page but I think it satisfactorily resolves a lot of loose ends. (I was, for instance, a bit bothered that technologically advanced Martians shouldn't already know that intelligent life existed on Earth.)

The explanation that they belong to several different species covers our crocodile-faced Shebek and Ibis-faced Isis. And maybe after getting here they didn't have enough gas to be able to go on to another solar system. So they were compelled to settle for Mars.

Shape. As Seth is the arch-villain of the piece I think he should put in an earlier appearance than he does at present. (Though I'm available to be convinced otherwise.)

I like the final confrontation at Cheops, however, and maybe he could come into the story earlier in projected form?

In general, although I see that after Ep 1 you set the story down in the baldest form, it seems rather short on action and deaths. We need lots of tension moments and stings, as I'm sure you know, and the Doctor (or Sarah) should be facing fearsome death come every curtain.

(Incidentally, please don't leave our poor old Brigadier in suspended animation. We need him for subsequent stories!)

It might be that Seth/Shebek, via their scorpion, 'take charge' of Lethbridge-Stewart and thus obtain access to a stock of hydrogen bombs. He works in cahoots with their other pawn, Fawzi, so that the Mars-shot is loaded with bombs rather than grasses.

We need this kind of thing to give us mileage through Ep 3 when the Doctor finally susses the plot. Ep 4, of course, is can he prevent the catastrophe? To help tension and audience-concern there should be some likeable humans whom we have already met, aboard the Mars-rocket...maybe even the Brigadier himself? It shouldn't be too difficult to work out a feasible reason for him being aboard.

One final point. As we have now settled on Mars as the rocket's target, we have extended the time scale. The Doctor has a lot longer to sort things out than if the rocket were heading for the moon. This, inevitably, will detract from the sense of urgency necessary in Ep 4 unless we postulate some new-fangled rocket motor which can do the Earth-Mars run in X number of hours. It's the best I can suggest at the moment.

9.7.74

Now agreed that Sarah should be aboard the rocket - that it is diverted by the Dr. missing Mars, & heads back to broken Earth. Seth is defeated & the Dr. utilises the 'Eye of Horus' to beam Tardis to the rocket in order to save Sarah. The rocket explodes in deep space, the Doc & Sarah escaping in Tardis, & the 'Eye' vanishes in the explosion. Suggested that the 'Eye' - in reality a powerful technological device of great antiquity - becomes the literary Grail of the Dr.'s quest through subsequent adventures. K.H.

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EX.No. 2344/0908

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DR.WHO 84

Target Delivery Date:

20th July 1974

Actual Delivery Date:

20 7 74

Title and Episode Number (if applicable) of Proposed Storyline

Dr.Who 'Pyramids of Mars'

Producer:

Philip Hinchcliffe

Author:

Lewis Grefer

Theme:

XXXXXXXXXXXX**xxxxxxx****Science Fiction Adventure**

Length of Proposed Television Play:

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Notes re Fee etc:

Agent: Harvey Unna

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Target Delivery Date: 1st Sept.	Actual Delivery Date:	Acceptance Date:	
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Producer JOHN T. LEVE		Author JOHN GREENER	

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Project No: Ex.No. 02344/0911	Series Title and code DR.WHO 84	
Target Delivery Date 9th Sept.1974	Actual Delivery Date	Acceptance Date

Title:
Ep.Four Dr.WhoProducer:
Philip HinchcliffeAuthor:
LEWIS GRIFFITHTheme:
SCIENCE FICTION ADVENTURELength: **4 x 24'**Notes re Fee etc:
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Subject: DR. WHO

Brief of: 31.7.74

To: Philip Hinchcliffe

Copy to: H.TEL.S.U.
O.A.SERIALS.D.TEL.

Terms have been agreed as follows:-

Author: Lewis Greifer

Basic Fee: £ (less £ already paid)

Title: PYRAMIDS OF MARS

Type of Agreement: Guild Series C

~~REFERENCE~~ **/Expenditure No:s** 2344/0908-11 **Overseas Rights:** " "

Duration: 4 x 24-minutes

The fee is payable Full fee 1st script now, 1st $\frac{1}{2}$ 2,3,&4 on acceptance of 1st script
2nd $\frac{1}{2}$ 2,3,&4 as accepted

Please let me have details of delivery and acceptance in due course.

(Ben Travers)

CB/ 5495

FILE COPY

COMMISSIONING BRIEFFrom: **ROBERT HOLMES**Room No. & Building: **505 U.Hoe**

Telephone Extn:

Date: **23.7.74**Original ~~Document~~ ~~XXXXXXXXXXXXXXXXXXXX~~**DR.WHO 'PYRAMIDS OF MARS'**

Project No. Ex.No. 02344/ 0908	Series Title and code DR.WHO 84	
Target Delivery Date: 5th October	Actual Delivery Date: 23.9.74	Acceptance Date: 7-10-74

Title:

Ep.One

Producer:

PHILIP HINCHCLIFFE

Author:

LEWIS GRIEGER

Theme:

Science Fiction AdventureLength: **possible 4 x 24'**

Notes re Fee etc.

HARvey Unna

Signed

(Producer)

(Script Editor)

Accepted Rejected by

THE BRITISH BROADCASTING CORPORATION, BROADCASTING HOUSE, LONDON W1A 1AA

Service **BBC-1**

Date of issue **9th October 1974**

69 BT

Author if different from Payee **Lewis Grier**

COPYRIGHT DEPARTMENT
PAYMENTS

Payee Number	25 31
--------------	-------

Payee Name	32 61 Harvey Unna Ltd.,
------------	-----------------------------------

Address

**14 Beaumont Mews,
Marylebone High St.,
W1N 4JH.**

Copy to: Philip Hinchcliff
fe
C.A.G.N.D.G.TEL.
O.A. SERIALS...TEL.

Cd	Sc	Not Used
1 2	3	62 63
P6		69 80

Project No	Nom A C	Fee	Date of broadcast	Name of Programme, Title of Work and Author
4 12	13 15	16-24	54-68	non-punch
	106			DR. WHO - PYRAMIDS OF MARS 4 x 24-minute scripts by Lewis Grier 1st $\frac{1}{2}$ fee for episode 2 1st $\frac{1}{2}$ fee for episode 3 1st $\frac{1}{2}$ fee for episode 4

Authorisation

October 15th, 1974

Dear Lewis,

I am sorry I've not been in touch before but life at the moment is a little hectic. I've now read Episode 1 of your script again and my feeling about it is still, I think, pretty much the same as at our last meeting.

There is no doubt in my mind that the script will work but I feel it needs tightening, perhaps simplifying, and it certainly lacks the *razamatass* we look for in 'Doctor Who'.

Egyptology - to our audience - means stone coffins, mysterious and eerie happenings and, above all, giant mummies wrapped in decaying bandages stalking their victims through studio fog. If this is their expectation I think they are going to feel cheated when it isn't fulfilled.

Simplification first. The cold bones of the story: Beta Project is a plan to seed Mars with green stuff. H₁ of the project is a huge laboratory/engineering complex. Fawzi tipped Hennessey off about an ancient type of grain once wild in Egypt.

Several old sarcophagi brought to this country eighty years ago and never previously opened have been loaned to Beta Project by the British Museum. Hennessey & Co. plan to search them in the hope of finding maybe just one ear of the ancient grain.

Opening scene: Mummy clambers out and kills camp security guard.
2nd scene: Doctor, Brigadier and Sarah discussing Beta Project with Hennessey when someone rushes in with news of guard's death.....

Something on these lines, at any rate, would provide a unity in both theme and location that the script lacks at present. As far as possible, without it becoming too cramped, I'd like to confine the story to the various parts of the Beta complex.

Continuing excitement: Is it possible that now the Mummies have been disturbed they need to break out occasionally for a meal? Remembering that they are really aliens, perhaps they need to kill the odd passing human to obtain an electrical charge.

Background story. As you have it, in fact. Sebek is a wicked coloniser who has been imprisoned for thousands of years by Horus. Horus, a good alien, left Earth and with his spaceship running out of fuel, placed himself and his followers in permanent suspension inside a pyramid on Mars. He is up there waiting for the time when the humans will come to him.

Sebek, the undead, if ironically released from his confinement by people actually working along the paths foreseen by Horus thousands of years ago - ie., planetary colonisation by humans. And Sebek sees that by taking control of the Beta project he can use its rocket to destroy his arch-enemy.

Yours,

Dictated by Robert Holmes and signed in his absence by:

is a little hectic. I've now re-written I of your script again and my feeling about it is still, I think, pretty much the same as at our last meeting.

There is no doubt in my mind that the script will work but I feel it needs tightening, perhaps shortening, and it certainly lacks the pace that we look for in a script.

Psychology - to our audience - means stone cold, systematic and eerie haunts and, above all, a sense of mystery in dealing with the unknown. I think they are going to feel cheated when it isn't fulfilled.

Identification factor. The cold bones of the story: Beta project is a plan to send Mars with green stuff. It, of the project is a huge laboratory/engineering complex. I think typed Hennessey off about an excellent piece of grain once wild in a lot.

Several old scenarios brought to this country thirty years ago and never previously opened have been loaned to Beta project by the British Museum. Hennessey & Co. plan to search them in the hope of finding a type that one ear of the ancient grain.

Opening scene: Many diamonds out and kill a group secretly guard.

Scene of when someone rushes in with news of Hennessey's death.....

Working on these lines, at any rate, would provide a unity in both time and location that the script lacks at present. In fact, without it becoming too cramped, I'd like to compress the story to the various parts of the Beta complex.

Things exist: Is it possible that now the Beta project have been abandoned they need to look out occasionally for a "renewing" that they are really alive, perhaps they need to kill the old passing guard to obtain an essential change.

As you have it, in fact, Hennessey is a wicked scientist who has been imprisoned for thousands of years by Horus. A good alien, I think, and with the Beta project run out of fuel, placed Hennessey and his followers in a permanent suspension in the on Mars. How up there waiting for the time when the Hennessey will come to him.

November 27th, 1974

Dear Nan,

Just a line to say that Bob and I have now finished episodes 2, 3 and 4 and we will be asking Lewis for rewrites. Within the next few days we will send you a letter detailing the changes and perhaps you could then forward it on to Lewis for us.

If Lewis asks, we were very happy with the feel and pace of the scripts but there are constructional weaknesses which need sorting out and the Egyptology background is too complex and obscure at the moment.

Best wishes,

Yours sincerely,

.....

Philip Hinchcliffe

Mr. J. C. C. C.

ZCZC LS JPA941 LR PJA458
311500 NNNN

ZCZC OAF421 JPA942
THH FQ3
311509

... ..

FULL

... ..

... ..

RBC DOCTOR WHO

COL 17

... ..

JAN 30/1510 AJF

NNNN

Philip Hinchcliffe

505 Union House

February 13th, 1975

DUTLEY SIMPSON - DOCTOR WHO 4G

Ben Travers

would you please commission Dudley Simpson to write the incidental
music for the Doctor Who Serial 4G. It will be recorded in
Weeks 21 and 23 and is a four part serial. The project numbers are
02345/2021-4.

.....

Philip Hinchcliffe

Copy to: Philip Hinchcliffe 505 Union House,
Ronnie Hazlehurst 4018 T



BRITISH BROADCASTING CORPORATION

BROADCASTING HOUSE LONDON W1A 1AA

Ext:

TELEPHONE

TELEX

TELEGRAMS AND CABLES BROADCASTS LONDON TELEX

Reference 01/CT/BT

14th February 1975

Dear Mr. Simpson,

We should like to commission you
to write the incidental music ~~and opening and closing music for our~~
DOCTOR WHO SERIAL 4G - (4 part serial)

Project No: 02345/2021-4.

For this contribution I suggest the following fee(s):

- (a) ~~for composition and scoring of the~~
~~opening and closing music~~
- (b) £ per minute for composition only of
the incidental music

to cover the right to record the music as desired for world television
and world showing to non-paying audiences, payable on its acceptance by
the BBC.

Orchestration of the incidental music will be paid for
separately at the appropriate rate per bar agreed upon between the BBC
and the Musicians' Union (dealt with on receipt of invoice by
Orchestrations Department, Television Centre).

If you agree, would you please sign and return the enclosed
duplicate of this letter?

Yours sincerely,

Dudley Simpson Esq.,

(Ben Travers)

Copyright Department

I accept these terms and conditions:

.....DUDLEY SIMPSON..... Date18.2.75.....

From: Chief Assistant (Staff Co-ordination) Drama Group, Television.
Room No. & Building: 5104 TC. Tel. Ext.
Subject:
Date:
To: S.Pers.O.P.Tel.(1). Copy to: 1. H.D.G.Tel.,
2. C.A.Gen.D.G.,
H.E.R.D.Tel, H.P.S.,

STAFF PRIVATE

Please engage ~~PAULY HUGHES~~ to: 4.7.75.
from: 10.3.75.
to direct: a DR. who story (and-1).

Producer: Philip Hinchcliffe.

Recording:

Engagement to include preparation, editing, dubbing and completion of programme regardless of precise dates.

Fee: £ P.W.

Please charge as follows:

until 24.3.75., then Post No. 3561/20.

AYTON WHITAKER

(Ayton Whitaker)

Philip Hinchcliffe

505 Union House

February 21st, 1975

DOCTOR WHO 4. JUNE 21 - 23

Visual Effects Organiser

Could I please request John F. Anderson to be Visual Effects Designer on this show.

.....

Philip Hinchcliffe

From: Anne Baugh, Visual Effects Organiser.

Room No &
Building

217 Scenery Block. TC

Tel
Ext.

date

25th Feb. 1975

Subject: DR WHO 4G

To: Philip Hinchcliffe.

Ref your memo of 21st February. Consideration has been given to your request, and although we like to try, if possible, to meet with the Producer's wishes, it is felt that we cannot allocate the programme in question solely to John Friedlander.

The Visual Effects Designer for Dr. Who G will, in fact, be Ian Scoones and I am sure he will adequately meet his commitments.


(Anne Baugh)

Copy to: Ben Travers, Copyright

March 7th, 1975

Dear Harvey,

'The Journal of Time' - Lewis's scripts

I thought I ought to drop you a line to clarify the situation regarding the above scripts.

Despite Lewis's rewrites the four scripts are still a long way from being usable. With strict deadlines already upon us, and Lewis still in Israel, we are forced, I am afraid, to do further work on the scripts ourselves.

What I propose, therefore, as a fair solution to the situation is this: we will pay for all four scripts in full on the understanding that we may legitimately make extensive modifications to the as yet unaccepted scripts. Lewis may, of course, wish to insist on withdrawing his name or modify his credit to 'story by' or some other formula which can be agreed between us.

I would be very grateful if you could let me know as soon as possible if you find these proposals acceptable.

With best wishes,

Yours sincerely,

.....
Philip Hinchcliffe
Producer, Doctor Who

Harvey Unna, Esq.,
14 Beaumont Mews,
Marylebone High Street,
W.1.

- 7 MAR 1975

ACCEPTANCE/REJECTION NOTIFICATION**Robert Holmes** (acceptance or rejection date before despatch)From: **505 Un.Hse**

Room No. & Building:

Telephone Extn: **23.7.74**

To: Copyright Department

Date of Brief:

Could you please ACCEPT REJECT the following: Original: ~~XXXXXXXXXXXXXXXXXXXXX~~
(delete as appropriate) Dramatisation Adaptation Translation**EP.4 Dr.Who 'Pyramids of Mars'**

Project No:

Ex.No. 02344/0911

Series Title and code

DR.WHO 84

Target Delivery Date:

5th Dec. 1974

Actual Delivery Date:

~~12.12.74~~
15.11.74Acceptance ~~Rejection~~ Date:**7.3.75**

Title:

Ep.Four Dr.Who

Producer:

Philip Hinchcliffe

Author:

LEWIS GRIFFER

Theme:

SCIENCE FICTION ADVENTURE

Length:

4 x 24'

Notes re Fee etc:

Harvey Unna

Signed

Philip Hinchcliffe

(Producer)

(Script Editor)

Accepted ~~Rejected~~ by

From: George Gallaccio (PUM - Dr.Who)

Date: 18/3/75

Room No1 & Building: 404 Threshold

Tel No:

SUBJECT: DOCTOR WHO 4G (Proj.NO: 02345/2021)

To: F.O.M., Allocations Asst. Make-up, Allocs.Org.Costume, Gen.Asst.Allocs.Props,
Scenic Des.Man., Day Manager, Day Ops.Asst.Film, Asst.Liason(Film & Or),
P... (F...), Assts.(Productions), Asst.(Servicing), Asst.Prog.Desk., O.A., P.A.

May we please have the following film effort:

SHOOTING: 3 Days/~~00000~~ in Wks. 18 (Wed-Fri) Loc/~~00000~~ Dr/~~00000~~ and Ext.

EDITING: 10 Days

CONSTRUCTION MH.: 100 Zero Wk. 18

DESIGNER EFFORT: Yes

PROPS EFFORT: Yes

COSTUME EFFORT: Yes

MAKE-UP EFFORT: Yes

FILM OPS: Yes

VTR DATES: 19/5/75

DIRECTOR: Paddy Russell

ADD. INFORMATION:

To:

I have accepted filming for

in weeks on behalf of Dept.

Date: Signed:

PROG TITLE				REHEARSAL ROOM BOOKING			
DOCTOR WHO				Distribution		Denotes Recipient	
Episode(s) 4G				To		Room No. and Building	
Studio Bookings				4047 T.C.		✓	
Dept. Org:				406 Thres.		✓	
Proj. No(s) 02345/2021-4				Prod Costing (Wk(s))		Channel	
Dept Drama Serials				Hse Man. (T.R.R.)		S. 105, S.H.	
Production day(s) and date(s)				Asst. Hse Manager		Victoria Rd, N. Acton	
Filing date(s)				Sup (Reh. Props)		Victoria Rd, N. Acton	
Room No				Producer		505 Union No.	
Building				Director		410 Thres. No.	
Tel Ext				PUM		✓	
Producer Phillip Hinchcliffe				Room No 505		Building Union	
Director Paddy Russell				410		Threshold	
Designer				Tel Ext		File Copy	
				Date 18/3/75		1	

Two copies of this form will be returned by Studio Bookings to the Producer quoting costs:
One of these two copies signed by the Producer will be returned to Studio Bookings
Finally Studio Bookings will confirm the booking

(PART 2)
(PART 3)
(PART 4)

PART 1 Mark-up date(s): 5th & 6th MAY.

First reh. date: 7th May.

Last reh. date: 31st May

Details of Saturday afternoons or Sundays if required (state dates and times)

Saturdays: 10, 17, 24, & 31 May.

If two rooms are required, state dates and reason (i.e. dancers, singers, etc.):

Any other details (i.e. large composite sets, etc.):

Large Room for Composite Set

Signed

George Galluccio
George Galluccio (PUM)

Date

18/3/75

PART 2 The following rehearsal facilities have been booked for this production

GREATER LONDON SPORTS CLUB,

Total no. of days 22 + $\frac{1}{2}$ at £40

TOTAL INTERNAL COST £900

Facility Code J 30

Signed

E.M. Tait
E.M. Tait

Date

18th Apr. 1975

Although every effort will be made to provide the actual rooms mentioned above, Asst. to H.S.M. Tel. (1) reserves the right to deploy rehearsal rooms to productions according to prevailing circumstances.

PART 3 I accept the above booking

Signed

Date

PART 4 This is to confirm that your Rehearsal Room will be:

As above

Signed

E.M. Tait
E.M. Tait

Date

18th Apr. 1975

PROG TITLE				V.T. BOOKING			
Episodes/ Sub Title				RECORDING NO. VT. /			
Proj No(s)		Prod Costing Wk(s)	Channel	Distribution		Denotes Recipient	No of Copies
				Thru Dept Org..		Room No and Building	4
Dept			Studio	To: F.A.C.		6055 T.C.	4
Production day(s) and date(s)			Week(s)	Production Office			3
Filing date(s)			Week(s)				
Producer			Room No.	Building	Tel. Ext	File Copy	
Director						Date	
Designer						1	

RECORDING		COLOUR/MONO		Source		planning allocation	
Date and Times		Monday 19th		Tuesday 20th		10:00 - 11:30 V	
Additional facilities (tick as required)		Helical Scan Recording		Roll back and mix.		10:00 - 11:30	
		Synchronous insert machine to playback		tape no			
		Special Instructions					
		Specify machine type required for Helical Scan Recordings					
EDITING		hrs		CUT/ELECTRONIC			
Preferred date(s)							
Additional facilities							
TX DATE		FINAL DURATION					
SOUND DUB		via Studio		Date			
Length of		Hours for Rehearsal with Studio				(1 m/c)	
Time		Hours for Dub via Studio				(2 m/c's)	
Required		Hours for Review of Sound Dub				(1 m/c)	
		Hours for Dub Back to Master				(2 m/c's)	
		Hours for Final Review of Completed Programme				.. (1m/c)	
TRANSFER (tape to tape)		FROM	405	525	625	COLOUR	MONO
		TO	Helical Scan	525	625	COLOUR	MONO
Preferred Date(s)		Duration				recording number of transfer	
Special Instructions						VT /	
		Specify machine type required for Helical Scan Recordings					
PLAYBACK							
Preferred date and time							
Destination		Viewer				Accepted by Recording Unit F.A.C	
Additional Information (include tape despatch instructions for helical scan recordings)						Date	
Signed		PABX				Room 6055 T.C	
						Tel Ext	

PROG TITLE				V.T. BOOKING			
Episodes/ Sub Title				RECORDING NO. VT. /			
Prod No(s)		Prod Costing Wk(s)	Channel	Distribution		Denotes Recipient	No of Cop
Dept.		Studio		Thru	Room No. and Building		4
Production day(s) and date(s)		Week(s)		Dept. Org.			
Filming date(s)		Week(s)		To: the man F.A.C.	406, 4th eshol 6055 T.C.		(4)
				Production Office			(3)
Producer				Room No	Building	Tel Ext	
Director							
Designer							
				File Copy			1
				Date			*

RECORDING		COLOUR/MONO Source						planning allocation	
Date and Times		Monday 2nd June							
Additional facilities (tick as required)		Helical Scan Recording Roll back and mix Synchronous insert machine to playback tape no. Special Instructions							
Specify machine type required for Helical Scan Recordings									
EDITING		hrs CUT/ELECTRONIC							
Preferred date(s)									
Additional facilities									
TX DATE		FINAL DURATION							
SOUND DUB		via Studio Date							
Length of Time Required		Hours for Rehearsal with Studio Hours for Dub via Studio Hours for Review of Sound Dub Hours for Dub Back to Master Hours for Final Review of Completed Programme						(1 m/c) (2 m/c's) (1 m/c) (2 m/c's) (1 m/c)	
TRANSFER (tape to tape)		FROM	405	525	625	COLOUR	MONO		
		TO	Helical Scan	525	625	COLOUR	MONO		
Preferred Date(s)		Duration						recording number of transfer	
Special Instructions								VT /	
Specify machine type required for Helical Scan Recordings									
PLAYBACK									
Preferred date and time									
Destination		Viewer						Accepted by Recording Unit F.A.C.	
Additional Information (include tape despatch instructions for helical scan recordings)								Date	
Signed		PABX						Room 6055 T.C.	
								Tel Ext	

George Gallaccio (Dr. Who)

404 Threshold

25/3

Dr. Who 4G

Falsi Davies (Contract Assistant)

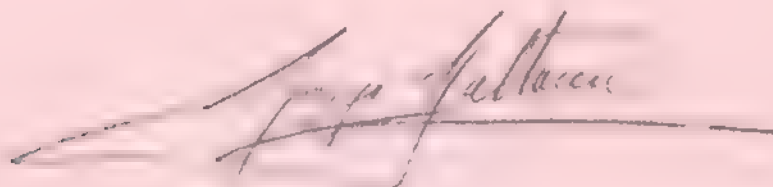
2.5 Bulgrave.

cc. Proj.

RAF.

File.

Enclosed is Proj. Calendar, List of Personnel, and Cast are shown in sheet.
The total Artists Budget is £5,000.

A handwritten signature in dark ink, appearing to read 'George Gallaccio', is written over a horizontal line.

DR. WHO : 4G

02345/2021-4

PYRAMIDS OF MARS

Dir: Paddy Russell
PA: Peter Greenwade
AFM: Paul Braithwaite
Asst: Valerie Hodgkinson

Designer: Christine Ruscoe
Costume: Barbara Kidd
Make-up: Jean Steward

Filme: April 29th & 30th Day 1st & 2nd
Tues - Fri wk. 18

Studio: Eps 1 & 2 : 19th & 20th Day wk 21
Eps 3 & 4 : 2nd & 3rd June wk 23

"DR WHO"

"PYRAMIDS OF MARS" - Serial 4G

CASTING LIST

Episode 1

<u>CHARACTER</u>	<u>ARTIST</u>
Doctor Who	TOM BAKER
Sarah	ELISABETH SLADEN
Marcus Scarman	BERNARD ARCHARD
Laurence Scarman	MICHAEL SHEARD
Ibrahim Namin	PETER MAYOCK
Dr. Warlock	PETER COPLEY
Mummy 1	NICK BURNELL
Mummy 2	MELVYN BEDFORD
Mummy 3	KEVIN SELWAY
Collins	MICHAEL BILTON
Ahmed (to be recorded with Ep. 3)	

CASTING LIST

Episode 2

<u>CHARACTER</u>	<u>ARTIST</u>
Doctor Who	TOM BAKER
Sarah	ELISABETH SLADEN
Marcus Scarman	BERNARD ARCHARD
Laurence Scarman	MICHAEL SHEARD
Ibrahim Namin	PETER MAYOCK
Dr. Warlock	PETER COPLEY
Sutekh (v.o. to be recorded with Ep. 3.)	GABRIEL WOOLF
Mummy 1	NICK BURNELL
Mummy 2	MELVYN BEDFORD
Mummy 3	KEVIN SELWAY

CASTING LIST

Episode 3

CHARACTER

ARTIST

Dr. Who

TOM BAKER

Sarah

ELISABETH SLADEN

Marcus Scarman

BERNARD ARCHARD

Laurence Scarman

MICHAEL SHEARD

Sutekh

GABRIEL WOOLF

Mummy 1

NICK BURNELL

Mummy 2

MELVYN BEDFORD

Mummy 3

KEVIN SELWAY

CASTING LIST

Episode 4

CHARACTER

ARTIST

Doctor Who

TOM BAKER

Sarah

ELISABETH SLAEN

Marcus Scarman

BERNARD ARCHARD

Sutekh

GABRIEL WOOLF

Mummy 1

NICK BURNELL

Mummy 2

MELVYN BEDFORD

Mummy 3

KEVIN SELWAY

AVAILABILITIES

FILM	CHARACTER	ARTIST	AGENT
STUDIO: EP 1	MARCUS SCARMAN	CHRISTOPHER BENJAMIN (143)	Bill McLean
EP 2		LEONARD KAVANAGH (S)	Scott Marshall
" 3			Felix De Wedge
" 4			Eric L'Epin Smith
		LEONARD SACHS	John Miller
		PETER WELCH (1292)	Peter Browne
		BERNARD ARCHER	Beryl Seton

29th April - 3rd June

AVAILABILITIES

	CHARACTER	ARTIST	AGENT
FILM	LAURENCE		B M McLean
STUDIO: Ep 1	SCARMAN	MAURICE KAUFMANN (451)	
Ep 2		COLIN WARDLOCK (317)	
" 3		(or Wardlock) + photo	
		for Peter Brown (1408)	Peter Brown
		MICHAEL SHEARD.	

7th May - 20th May

AVAILABILITIES

STUDIO: EP 1 EP 2 FILM	CHARACTER	ARTIST	AGENT
	NAMIN	LEE KAPLAN (sending) MIKE LUTHER (1984) AL BROWN (+79) PATRICK MARTIN (+79) MIKE LEWIN (1024)	Barry B...

30 April - 20 May

AVAILABILITIES

	CHARACTER	ARTIST	AGENT
FILM			
STUDIO EP 1	DR. WARLOCK	(5.11)	
EP 2		ANDREW LODGE (5.11) ✓	
		JOHN BASCOMB (492)	
		From 11.7	
		JOHN WENTWORTH (1467)	From 1st May

7th May - ~~20th~~ May
1912.

AVAILABILITIES

	CHARACTER	ARTIST	AGENT
STUDIO: Ep1	COLLINS	JEFFREY SEGAL (1427) ERIC FRANCIS (568) ^{phot.} (or phot.) ARTHUR HEWLETT (601) ✓MICHAEL BILTON (503) &	JEFFREY SEGAL ERIC FRANCIS ARTHUR HEWLETT MICHAEL BILTON

AVAILABILITIES

	CHARACTER	ARTIST	AGENT
STUDIO: EP2	SUTEKH	Malcolm Rennie (1168)	J & W
" 3		Paul Brown (1168)	
" 4		Gabriel Woolf	

AVAILABILITIES

	CHARACTER	ARTIST	AGENT
ONE & TWO FILM	MUMMIES	JOHN GARDNER (P21)	
STUDIO Ep1		COLLETT MURKIN (1602)	will wait
Ep2		PAUL WILSON (1602)	
"3		DOUGLAS GORIN (photo)	
"4		CRISTO CORTES (752)	Johnny G. Ford
THREE		PHILP AYIN (48)	
STUDIO Ep1		DAVID JACKSON (752)	
Ep2		MRS. HARRIS (sending photo)	
"3			
"4			
Youngster			
Ep1			
36" waist			
42" chest			

Marcus Scarmar.

Eps 1, 2, 3, 4 + F
Leading part.

Age. Anywhere between 40 + 60
Egyptologist who spends most
of his time in Egypt excavating
tombs. Normal at first then
gets taken over ~~the~~ by Sutekk
the god of evil + becomes
evil himself, tries to destroy
the Dr.

Lawrence Scarmar.

Eps 1, 2, 3 + F
Good part.

Age. Between 40 + 60.

Marcus Scarmar's brother, could
be older or younger. Devoted to
his brother + worried by his
disappearance. Something of an
inventor he helps the Dr until
he comes to a sticky end.

Dr Warlock.

Eps 1, 2 + F
Good part.

Age. Late 40's early 50's.

Friend of Marcus Scarmar
trying to discover what has
happened to him. Bluff rather
hearty character. Also comes
to a sticky end.

Israhim Narris

Eps 1 + 2

Good part.

Age. Late 30's - 40's.

Egyptian. Associate of Marcus Scarmas guarding all the ^{Egyptian} measures in Scarmas's house.

Plays the organ + raises mummies to life + commands them but comes to a nasty end when he summons what he thinks is Subekh but turns out to be Marcus Scarmas, so is a corpse in Ep 2.

Subekh

Eps 2, 3, 4.

Good part

Age ?

Probably better known as SET the Egyptian god of Evil.

Voice only in Ep 2 + part of 3 then materializes to be the Dr's main opponent.

Good voice very important
Impressive voice eg John

Collins

Ep 1

Fair part.

Age 50's - 60's.

Marcus Scarmas's butler.

Very worried by the goings-on in the house + frightened of Narris. Warns the Dr + tries to help but is the first victim of the Mummies.

Alfred

Ep 1 but possibly
recorded on Ep 3.
Small part.

Age 30's - 40's.

Egyptian labourer, only
speech in Egyptian. Works
with Scarmion in the tomb +
bolts when things get nasty.

Ernie Clements.

Ep 2 ? 3
all on film.
Fair part.

Age late 30's - 40's.

local poacher who gets something
of a shock when he meets a
mummy in the woods. Shows
surprising courage in backing
the situation + helping the Dr +
Sarah. Also comes to a sticky
end.

Cockney or country accent. Comedy.

3 Mummies

Eps 1-4 + F
probably only one
on film.

Walk-on roles.

36" Waist (43")

42" Chest (50")

Height. 6'

Very important as they are the
main horror element + always
around. Possibly of interest to
young actor.

PROVISIONAL F M SCHEDULE : TUESDAY-FRIDAY, 19TH APRIL-2ND MAY 1975

19TH

<u>TUESDAY</u>	<u>WEDNESDAY</u>	<u>THURSDAY</u>	<u>FRIDAY</u>
<u>TRAVEL</u>			
<u>Ep.1 Tk.4</u> - Climbing out of window WHO/SARAH	<u>Ep.1. Tk.6</u> - Escaping from house through woods WHO/SARAH/WARLOCK	<u>Ep.3 Tk.2</u> - Building pyramid. Who & Sarah watch. Scarman on the look-out. 3 MUMMIES/WHO/SARAH/SCARMAN	<u>Ep.2 Tk.2</u> - Ernie spots mummy in trap ERNIE/MUMMY
<u>Ep.1 Tk.5</u> - Through shrubbery WHO/SARAH	<u>Ep.1 Tk.7</u> - Warlock can't go on. Chased by Namin & a Mummy. Namin & the Mummy called away. WHO/SARAH/WARLOCK/NAMIN/MUMMY/LAURENCE	<u>Ep.3 Tk.7</u> - 2 mummies guarding pyramid. Who & Sarah appear with box 2 MUMMIES/WHO/SARAH	<u>Ep.2 Tk.3</u> - Ernie hits force field. Throws pebble. ERNIE
<u>Ep.3 Tk.3</u> - Approach to & dismantling of deflection barrier WHO/SARAH	<u>Ep.2 Tk.8</u> - Ernie chased by two mummies, Laurence fires, Who pulls him into lodge ERNIE/2 MUMMIES/LAURENCE/WHO	<u>Ep.3 Tk.8</u> - Who moves towards pyramid. Scarman intercepts him. Sarah fires - nothing happens MUMMIES/WHO (as mummy)/SCARMAN/SARAH	<u>Ep.2 Tk.5</u> - Ernie running from window ERNIE
<u>Ep.3 Tk.4</u> - All clear WHO/SARAH	<u>Ep.2 Tk.4</u> - Ernie outside lodge. Follows Scarman & mummy ERNIE/SCARMAN/MUMMY	<u>Ep.3 Tk.9</u> - Up to pyramid. SCARMAN/2 MUMMIES	<u>Ep.2 Tk.6</u> - Scarman P.O.V. Ernie followed by mummy ERNIE/MUMMY
<u>Ep.3 Tk.5</u> - Towards hut WHO/SARAH		<u>Ep.3 Tk.10</u> - Explosion MUMMY	<u>Ep.2 Tk.7</u> - Hide & seek ERNIE/2 MUMMIES
<u>Ep.3 Tk.6</u> - Find gelignite in hut. Elsewhere Scarman surveys surrounding woodland. WHO/SARAH/SCARMAN	<u>STANDBY:</u> ERNIE	<u>STANDBY:</u> ERNIE	<u>TRAVEL</u>

April 7th, 1975

Dear Harvey,

Please find enclosed the new version of 'Pyrexia of Love'. They are, in fact, a total rewrite to the point of being a new story. The only similarity with Lewis's version is the basic premise of the story. In view of this I think it is hardly likely that Lewis will wish to retain the credit of writer nor do I think that would be fair in the circumstances. So perhaps you could advise me as soon as possible how we should proceed with the question of screen credit after you have had a chance to discuss it with Lewis.

With best wishes,

Yours sincerely,

.....
Philip Hinchcliffe
Producer, Doctor Who

Harvey Anna, Esq.,
11, Mountfort House,
Marylebone High Street,
W.1.

PROG. TITLE		DR. WHO		ARTIST'S (CONTRIBUTORS) REQUISITION			
Episode(s) / Sub Title		The Pyramids of Mars - Ep. 1 - 4		Distribution		Denotes Recipient ☒	
Proj. No(s)		02345/2021-4		To:		Room No. and Building ☒	
Dept.		Drama Serials		Contracts Asst		S.205 S.H.	
Production day(s) and date(s)		Mon/Tues. 19/20 May - 1 & 2 Mon/Tues. 2/3 June - 3 & 4		Channel		BBC-1	
Filing date(s)		29th 29th April - 2nd May inc.		Studio		TC3 & TC6	
Producer		Philip Hinchcliffe		Room No		505	
Director		Paddy Russell		Building		Union	
Designer		Christine Riscoe		Te Ext		Threshold	
				Date		9.4.75	

RECORDING TIMES	PROGRAMME DURATION	25 mins	ALLOCATION FOR ARTISTS	
-----------------	--------------------	---------	------------------------	--

REHEARSAL SCHEDULE (DATES, TIMES AND PLACE)

Read-through : for all four episodes - Wednesday, 7th May

7th May - 18th May : Rehearse Episodes 1 & 2

21st May - 3rd June : Rehearse Episodes 3 & 4

FILMING and/or PRE-RECORDING SCHEDULE (DATES, TIMES AND PLACE)

29th April - 2nd May inclusive

NAME OF ARTIST/CONTRIBUTOR Address and 'phone number	(FOR USE OF CONTRACTS DEPT ONLY)	ROLE OR NATURE OF CONTRIBUTION	REMARKS (State if rehearsals, filming or pre-recordings for any individual artist vary from above schedule)
TOM BAKER		Dr. Who	<u>Eps. 1,2,3,4 + Film</u> 29th April - 3rd June
ELIZABETH SLADEN		Sarah	<u>Eps. 1,2,3,4 + Film</u> 29th April - 3rd June
BERNARD ARCHARD		Marcus Scarman	<u>Eps. 1,2,3,4 + Film</u> 30th April - 3rd June (29th April travelling day)
MICHAEL SHEARD		Laurence Scarman	<u>Eps. 1,2,3 + Film</u> 30th April - 2nd June (Travel 29th April)
		Nanin	<u>Eps. 1, 2 + Film</u> 30th April - 20 May (Travel 29th)
GEORGE TOVEY		Ernie Clements	<u>Film only</u> 30th April - 2nd May
Signature of Producer/Director			

PROG. TITLE		ARTISTS (CONTRIBUTORS) REQUISITION (continued)	
Episode(s) / Sub. Title		Page No.	2 *
DR. WHO			
The Pyramids of Mars - Ep. 1 - 4			
Proj. No(s)		02345/2021-4	
NAME OF ARTIST/CONTRIBUTOR Address and 'phone number	(FOR USE OF CONTRACTS DEPT. ONLY)	ROLE OR NATURE OF CONTRIBUTION	REMARKS (State if rehearsals, filming or pre recordings for any individual artist vary from the above schedule on the first sheet)
		Dr. Warlock	<u>Eps. 1,2 + Film</u> Film 30th April (Travel 29th Apr.) 7th - 20th May
MICHAEL BILTON		Collins	<u>Ep. 1</u> No read thru! 13th - 19th May
ABRIEL WOLF		Sutekh	<u>Eps. 3,4</u> 21st May - 3rd June (No for Ep. 2 to be recorded with Ep. 3 on 2nd June)
VIK TABLIAN		Ahmed	<u>Ep. 1</u> (to be recorded with Ep. 3) 27th May - 2nd June
Nick Burnell thru! Irene Dawkins		Mummy (1)	<u>Eps. 1,2,3,4 + Film</u> No read thru! 30th April - 3rd June (Travel 29th Apr.)
Melvyn Bedford thru! Irene Dawkins		Mummy (2)	- ditto -
Kevin Selway thru! Irene Dawkins		Mummy (3)	- ditto -
		 p.p. Paddy Russell	
		Signature of Producer/Director.	

Box

11/4/72 Today received 2nd box
of records for 1972.

It is very hard to get them to say
what date received the 2nd box.
In some cases they say "around 1972"
but in 1/11/72 letter of 7/2/72 and the
box was sent to me.

July

Ray 2nd of Dec. 1

Eps 2, 3 & 4
to H. Union 1st.
kept copy of

18/4

to H. Union 1st.
paying

in the
month of June

"DR. WHO" - ARTISTS COSTS

CHARACTER: DR. WHO

FEE: £

ARTIST: TOM BAKER

COSTS: (O/T / FITTINGS / EXPENSES)

WK.	SAT.	SUN.	MON.	TUES.	WED.	THURS.	FRI.
16	12 April	13	20 14	21	30 16	1 May 17 Fitting 4.30	18
17	19	20	21	22	23	24	25 Fitting 3.15
18	26	27	28	29	30	31 MAY	1 JUN
19	3	4	5	6	7	8	9
20	10	11	12	13	14	15	16
21	17	18	19	20	21	22	23
22	24	25	26	27	28	29	30
23	31	1 June	2	3	4	5	6

TOTAL COST: £

"DR. WHO" - ARTISTS COSTS

CHARACTER: SARAH

FEE: £

ARTIST: ELISABETH SLADEN

COSTS: (O/T / FITTINGS / EXPENSES)

WK.	SAT.	SUN.	MON.	TUES.	WED.	THURS.	FRI.
16	26 April 12	27 13	28 14	29 15	30 16 Fitting 1.30	1 May 17	2 18
17	19	20	21	22	23	24	25 Fitting 12.00
18	30 26	1 27	2 28	3 29	4 30	5 1 MAY	6 2
19	3	4	5	6	7	8	9
20	10 10	11 11	12 12	13 13	14 14	15 15	16 16
21	17	18	19	20	21	22	23
22	24	25	26	27	28	29	30
23	31	1 June	2	3	4	5	6

TOTAL COST: £

"DR. WHO" - ARTISTS COSTS

CHARACTER: LAURENCE SCARMAN FEE: £

ARTIST: MICHAEL SHEARD

COSTS: (O/T / FITTINGS / EXPENSES)

WK.	SAT.	SUN.	MON.	TUES.	WED.	THURS.	FRI.
18	26 April	27	28	29	30	1 May	2
19	3	4	5	6	7	8	9
20	10	11	12	13	14	15	16
21	17	18	19	20	21	22	23
22	24	25	26	27	28	29	30
23	31	1 June	2	3	4	5	6

TOTAL COST: £

"DR. WHO" . ARTISTS COSTS

CHARACTER: MARCUS SCARMAN

FEE: £

ARTIST: BERNARD ARCHARD

COSTS: (O/T / FITTINGS / EXPENSES)

WK.	SAT.	SUN.	MON.	TUES.	WED.	THURS.	FRI.
16	26 April 12	27 13	28 14 Fitting 2.00	29 15	30 16	1 May 17	2 18 Fitting 12.00
17	19	20	21	22	23	24	25
18	26	27	28	29	30	1 MAY	2
19	3	4	5	6	7	8	9
20	10	11	12	13	14	15	16
21	17	18	19	20	21	22	23
22	24	25	26	27	28	29	30
23	31	1 June	2	3	4	5	6

TOTAL COST: £

"DR. WHO" - ARTISTS COSTS

CHARACTER: IBRAHIM NAMIN

FEE: £

ARTIST: PETER MAYOCK

COSTS: (O/T / FITTINGS / EXPENSES)

WK.	SAT.	SUN.	MON.	TUES.	WED.	THURS.	FRI.
16	12 April	13	14	15	16	17	18 Fitting 2.45
17	19	20	21	22	23	24	25
18	26	27	28	29	30	1 MAY	2
19	3	4	5	6	7	8	9
20	10	11	12	13	14	15	16
21	17	18	19	20	21	22	23
22	24	25	26	27	28	29	30
23	31	1 June	2	3	4	5	6

TOTAL COST: £

"DR. WHO" - ARTISTS COSTS

CHARACTER: DR. WARLOCK

FEE: £

ARTIST: PETER COPLEY

COSTS: (O/T / FITTINGS / EXPENSES)

WK.	SAT.	SUN.	MON.	TUES.	WED.	THURS.	FRI.
16	26 APR 12	27 13	28 14	29 15	30 16	1 MAY 17	2 18 fitting 3.30
17	19	20	21	22	23	24	25
18	26	27	28	29	30	1 MAY	2
19	3	4	5	6	7	8	9
20	10	11	12	13	14	15	16
21	17	18	19	20	21	22	23
22	24	25	26	27	28	29	30
23	31	1 June	2	3	4	5	6

TOTAL COST: £

"DR. WHO" - ARTISTS COSTS

CHARACTER: COLLINS

FEE: £

ARTIST: MICHAEL BILTON

COSTS: (O/T / FITTINGS / EXPENSES)

WK.	SAT.	SUN.	MON.	TUES.	WED.	THURS.	FRI.
16	26 APR 12	27 13	28 14	29 15	30 16	1 MAY 17	2 18
17	19	20	21	22	23	24	25
18	26	27	28	29	30	1 MAY	2
19	3	4	5	6	7	8	9
20	10	11	12	13	14	15	16
21	17	18	19	20	21	22	23
22	24	25	26	27	28	29	30
23	31	1 June	2	3	4	5	6

TOTAL COST: £

"DR. WHO" - ARTISTS COSTS

CHARACTER: SUTEKH

FEE: £

ARTIST: GABRIEL WOOLF

COSTS: (O/T / FITTINGS / EXPENSES)

WK.	SAT.	SUN.	MON.	TUES.	WED.	THURS.	FRI.
16	26 April 12	27 13	28 14	29 15	30 16	1 May 17	2 18
17	19	20	21	22	23	24	25
18	26	27 2)	28	29	30	31 MAY	2
19	3	4	5	6	7 Lead-Thro	8	9
20	10	11	12	13	14	15	16
21	17	18	19	20	21	22	23
22	24	25	26	27	28	29	30
23	31	1 June	2	3	4	5	6

TOTAL COST: £

"DR. WHO" - ARTISTS COSTS

CHARACTER: AHMED

FEE: ₹

ARTIST: VIK TABLIAN

COSTS: (O/T / FITTINGS / EXPENSE)

WK.	SAT.	SUN.	MON.	TUES.	WED.	THURS.	FRI.
18	26 April	27	28	29	30	1 May	2
19	3	4	5	6	7	8	9
20	10	11	12	13	14	15	16
21	17	18	19	20	21	22	23
22	24	25	26	27	28	29	30
23	31	1 June	2	3	4	5	6

TOTAL COST: ₹

"DR. WHO" - ARTISTS COSTS

CHARACTER: ERNIE CLEMENTS

FEE: £

ARTIST: GEORGE TOVEY

COSTS: (O/T / FITTINGS / EXPENSE)

WK.	SAT.	SUN.	MON.	TUES.	WED.	THURS.	FRI.
16	26 April 12	27 13	28 14	29 15	30 16	1 May 17	2 18 Fitting 2.00
17	19	20	21	22	23	24 25	25
18	26	27	28	29 TRAVEL DAY	30	1 MAY O/T to 1.545	2
19	3	4	5	6	7	8	9
20	10	11	12	13	14	15	16
21	17	18	19	20	21	22	23
22	24	25	26	27	28	29	30
23	31	1 June	2	3	4	5	6

TOTAL COST: £

"DR. WHO" - ARTISTS COSTS

CHARACTER: MUMMY ONE

FEE: £

(4 eps + film totl)

ARTIST: NICK BURNELL

COSTS: (O/T / FITTINGS / EXPENSE)

WK.	SAT.	SUN.	MON.	TUES.	WED.	THURS.	FRI.
16	26 Apr 12	27 13	28 14	29 15	30 16	1 May 17	2 18
17	19	20	21	22	23	24	25 Fitting + pm.
18	3 26	4 27	5 28	6 29	7 30	8 1 MAY	9 2
19	3	4	5	6	7	8	9
20	10	11	12	13	14	15	16
21	17	18	19	20	21	22	23
22	24	25	26	27	28	29	30
23	31	1 June	2	3	4	5	6

TOTAL COST: £

"DR. WHO" - ARTISTS COSTS

CHARACTER: MUMMY TWO

ARTIST: MELVYN BEDFORD

FEE: £

(All-in figure for 4 eps + film)
Car. 1 1/2

COSTS: (O/T / FITTINGS / EXPENSE)

WK.	SAT.	SUN.	MON.	TUES.	WED.	THURS.	FRI.
16	26 APR 12	27 13	28 14	29 15	30 16 Fitting 11.00	1 MAY 17	2 18
17	19	20	21	22	23	24	25 Fitting 4pm
18	26	27	28	29	30	1 MAY	2
19	3	4	5	6	7	8	9
20	10	11	12	13	14	15	16
21	17	18	19	20	21	22	23
22	24	25	26	27	28	29	30
23	31	1 June	2	3	4	5	6

TOTAL COST: £

"DR. WHO" - ARTISTS COSTS

CHARACTER: MUMMY THREE

FEE: £

(All-in figure for 4 eps + film)
cut 1.

ARTIST: KEVIN SELWAY

COSTS: (O/T / FITTINGS / EXPENSE)

WK.	SAT.	SUN.	MON.	TUES.	WED.	THURS.	FRI.
16	26 April 12	27 13	28 14	29 15	30 16	1 May 17 Fitting 2 pm.	2 18
17	19	20	21	22	23	24	25 Fitting 4 pm.
18	26	27 14	28 15	29 16	30 17	1 MAY	2
19	3	4	5	6	7	8	9
20	10	11	12	13	14	15	16
21	17	18	19	20	21	22	23
22	24	25	26	27	28	29	30
23	31	1 June	2	3	4	5	6

TOTAL COST: £

FROM: Assistant to Paddy Russell, 410 Threshold House Ext.

SUBJECT: "DR WHO" : 4G : FARES & OVERNIGHTS
FILMING 29th April - 2nd May 1975

TO: Nansi Davies, S.205 Sulgrave

Date: 14th April 1975

Please could you issue fares and overnight allowances to the following:-

YIP HAI YIP

4 overnights on 28th, 29th, 30th April & 1st May

Travel 28th
Film 29/30 Apr., 1/2 May
Travel 2nd May

ELIZABETH SLADE

3 overnights on 29th, 30th April & 1st May

(Travel to and from Newbury by production coach)

Travel 29th
Film 29/30 Apr., 1/2 May
Travel 2nd May

BERNARD ARCHARD

2 overnights on 29th & 30th April

1 2nd class Single fare from Newbury
(Travel to Newbury by production coach)

Travel 29th
Film 30th Apr. & 1st May
Travel 1st May

MICHAEL STEARNS

1 overnight on 29th April

1 2nd class Single fare from Newbury
(Travel to Newbury by production coach)

Travel 29th
Film 30th
Travel 30th

PETER PATRICK

1 overnight on 29th April

1 2nd class Single fare from Newbury
(Travel to Newbury by production coach)

Travel 29th
Film 30th
Travel 30th

/continued....

PETER CULLY

1 overnight on 29th April

1 2nd class Single fare from Newbury
(Travel to Newbury by production coach)

Travel 29th
Film 30th
Travel 30th

ALISTAR TAYL

3 overnights on 29th, 30th April & 1st May

(Travel to and from Newbury by production
coach)

Travel 29th
Film 30th Apr., 2nd May
Travel 2nd May

ALEX MERRILL

3 overnights on 29th, 30th April & 1st May

(Travel to and from Newbury by production
coach)

Travel 29th
Film 30th Apr., 1st & 2nd May
Travel 2nd May

MELVYN BEDBORD

3 overnights on 29th, 30th April & 1st May

(Travel to and from Newbury by production
coach)

Travel 29th
Film 30th Apr., 1/2 May
Travel 2nd May

ELVIS BERRY

1 Overnight on 30th April

1 2nd class Return fare to Newbury

Travel 30th
Film 1st May
Travel 1st May

Please charge to the filming project no. 02345/2021.

Many thanks.

(for Paddy Russell)

ACCOMMODATION AT THE CHEQUERS HOTEL, NEWBURY, BERKSHIRE

Monday, 28th	Tuesday, 29th	Wednesday, 30th	Thursday, 1st
PADDY RUSSELL (B) PETER GRIMWADE TOM BAKER (B) VAL HODGKINSON CHRISTINE RUSCOE JUDY LONG BARBARA KIDD RAY INGRAM (8)	PADDY RUSSELL (B) PETER GRIMWADE TOM BAKER (B) VAL HODGKINSON CHRISTINE RUSCOE JUDY LONG BARBARA KIDD RAY INGRAM PAUL BRAITHWAITE JEAN STEWARD MARILYN WADE MICHAEL PURCELL MOIRA FITZGERALD ELISABETH SLADEN (B) GEORGE TOVEY BERNARD ARCHARD PETER COPLEY PETER MAYOCK MICHAEL SHEARD NICK BURNELL MELVYN BEDFORD (21)	PADDY RUSSELL (B) PETER GRIMWADE TOM BAKER (B) VAL HODGKINSON CHRISTINE RUSCOE JUDY LONG BARBARA KIDD RAY INGRAM PAUL BRAITHWAITE JEAN STEWARD MARILYN WADE MICHAEL PURCELL MOIRA FITZGERALD ELISABETH SLADEN (B) GEORGE TOVEY BERNARD ARCHARD NICK BURNELL MELVYN BEDFORD KEVIN SELWAY (19)	PADDY RUSSELL (B) PETER GRIMWADE TOM BAKER (B) VAL HODGKINSON CHRISTINE RUSCOE JUDY LONG BARBARA KIDD RAY INGRAM PAUL BRAITHWAITE JEAN STEWARD MARILYN WADE MICHAEL PURCELL MOIRA FITZGERALD ELISABETH SLADEN (B) GEORGE TOVEY NICK BURNELL MELVYN BEDFORD IAN SCOBONES KEN BOMPHREY (19)

(B) with bath

THE BRITISH BROADCASTING CORPORATION, BROADCASTING HOUSE, LONDON W1A 1AA

Service **BBC-1**

Date of issue **15.4.75**

466 BT

Author if different from Payee **Lewis Grier**

COPYRIGHT DEPARTMENT
PAYMENTS

Payee Number	25-31

Payee Name	32-61
	Harvey Unna Ltd.,

Address

**14 Beaumont News,
Marylebone High Street, Copy to: Philip Hinchcliffe
London, W1N 4AE.**
C.A.G.M.D.G.TEL.
O.SERIALS.D.TEL.

CJ Cd	Sc	Not Used
1 2	3	62 63
P6		69 80

Project No	Nom A C	Fee	Date of broadcast	Name of Programme, Title of Work and Author
4 12	13 15	16 24	64 68	non punch
	106			DR. WHO - PYRAMIDS OF MARS 4 x 24-minute scripts by Lewis Grier 2nd $\frac{1}{2}$ fee for episode 2 2nd $\frac{1}{2}$ fee for episode 3 2nd $\frac{1}{2}$ fee for episode 4

Property & Drapery Requirements

For Snr. Asst. Props. (Alloc) use only

File 015 Y

From Director Paddy Russell
Room No. 410 TH

To Property Master T/C

DR WHO

294.

Christine Ruscoe

N. McCauley

(20.5)

164

154.

Order No. H T/C

21.11.11

** Location - "Stargrove" Newbury

Loading Monday 28th April, 9 a.m.

Loadmaster's Inventory Form

Ref - Period 1910

H	T/C	501	table	✓ 14
H	T/C	502	1 chair	3/4 no 42
H		503	oil lamp (dark)	
H	T/C	504	2 saws	H.B.S.
H	T/C	505	spade 1 shovel	H.B.S.
H		506	traps	
H	T/C	507	old bags	H.B.S.
H	T/C	508	rope	H.B.S.
H	T/C	509	fishing rod	H.B.S.
H	T/C	510	wire	H.B.S.
H		511	riddle	
H		512	old rabbit skins	
H		513	fox's tail	
H		514	brace pheasant	
H		515	4 pigeons (wood)	
H	T/C	516	old boxes	✓ H.B.S.
H	T/C	516a	1 bench no 32	labelled To be strengthened and discussed with [furniture for D. Lewis
H	T/C	516b	1 book case	no 48
H	T/C	516c	1 ferret cage.	

N.A. MacCauley
Rm 267 X

P.M. S. G. Drapo Requirements

CONTINUATION SHEET

Page No. ...2.....

DR WHO

Production

V.T.R. hOC Film 29-4-75

Hut cont.....

517 old sacks H.B.S.

House

519 assorted drapes

DME 15.4.75

Rh.267 *

Contract for Scenery & Dressing Properties

Action properties and practical electrics are charged separately

No

07331

ORIGINAL / ~~ADDITIONAL PROPERTIES~~STUDIO / ~~STAGE~~ / LOCATION / ~~OFFICE~~

From: CONTRACTS OFFICE, ROOM 274, SCENERY BLOCK, TELEVISION CENTRE, EXTN. AND

To (PRODUCER): Philip Hinchcliffe

ISSUE DATE 15.4.75

Acceptance or non-acceptance of all or part of this contract to be made without delay.

DIRECTOR	Paddy Russell	VTR DATE		Wk
PRODUCTION DEPT	Drama Series	FILMING/ISS DATE	20.4.75	Wk. 18
TITLE	Dr. Who - 40			
PROJECT No	2505/2022	DESIGNER	C. Ruscoe	

INTERNAL COSTS - G10		EXTERNAL COSTS - CODE 120
MAN HOURS		MATERIALS & DRESSING PROPERTIES
Quantity	£	£
275	825.00	425.00

NOTE: THIS CONTRACT IS BASED UPON PRODUCTION INFORMATION RECEIVED TO DATE. ANY VARIATION OR ADDITION MAY RESULT IN A REVISED OR ADDITIONAL CONTRACT.

REMARKS

Issued by

JACK JACON

Accepted by

for CONTRACTS OFFICE

PRODUCER

DESIGNER

Date

One signed copy to be returned to Room 274, Sc. BL, T.C.

Philip Hinchcliffe

505 Union House

April 16th, 1975

PERSONAL APPEARANCES BY CAST OF DOCTOR WHO

Paddy Russell

This is to confirm that the following dates have been arranged for personal appearances during the period when you will be working on Doctor Who 4G:

- | | |
|----------|---|
| May 11th | Tom Baker opening fete at Ilford, Essex |
| May 24th | Tom Baker, Elisabeth, Steven and Ian Marter appearing at summer Fayre at Marlowe, Bucks. Fayre opens at 2.0 p.m. - organisers sending car to Acton probably around 12.30 p.m. |
| May 26th | Tom Baker appearing at fair at Hemel Hempstead at 1.0 p.m. (travelling arrangements not yet made) |

pp Philip Hinchcliffe

Contract for Scenery & Dressing Properties

Action properties and practical electrics are charged separately

ORIGINAL / ~~ADMINISTRATIVE~~ / ~~PRODUCTION OFFICE~~

STUDIO / ~~STAGE~~ / ~~LOCATION~~ / ~~OS~~ / ~~PHOTOGRAPHY~~

From: CONTRACTS OFFICE, ROOM 274, SCENERY BLOCK, TELEVISION CENTRE, EXTN. AND

Philip Hincholiffe

ISSUE DATE

23.4.75

To (PRODUCER):

Acceptance or non-acceptance of all or part of this contract to be made without delay.

DIRECTOR

John H. H. H. H.

VTR DATE 19/2.5.75

Wk 21

PRODUCTION DEPT

Scene & Props

FILMING OB DATE

Wk

TITLE

Pr Who Series 40

PROJECT No

23 '5, '2022

DESIGNER

Christine Ruscoe

INTERNAL COSTS - G10

EXTERNAL COSTS - CODE 120

MAN HOURS

MATERIALS & DRESSING PROPERTIES

Quantity

£

£

1172

3516.00

1065.00

NOTE: THIS CONTRACT IS BASED UPON PRODUCTION INFORMATION RECEIVED TO DATE. ANY VARIATION OR ADDITION MAY RESULT IN A REVISED OR ADDITIONAL CONTRACT.

REMARKS:

Props to follow

100 m/hrs for re-furbish of stock set

Issued by

JACK JACKSON

Accepted by

for CONTRACTS OFFICE

PRODUCER

DESIGNER

Date

One signed copy to be returned to Room 274, Sc. Bl., T.C.

c.c. P. Russell
O.A.Serials
C.
F.

Ref: 02345/2021/CV/12

Art.:

23rd April, 1973

Miss
Mobile Studios Ltd.,
17 Bernas Street,
London W.1.

Dear Madam,

Dear Madam,

I understand from our Director, Paddy Russell that your clients are very kindly granting us filming facilities at Trowbridge, Wiltshire, on 25th April to the 2nd May 1973, in connection with the above programme.

As discussed, the BBC will make a donation to the charity of your clients' choice for the use of these facilities.

This is to confirm that the BBC will be responsible for all legal claims for personal injury and damage to property due to its negligence or that of its servants or agents arising directly out of the activities in connection with this filming.

If this offer is acceptable, will you please sign and return the enclosed copy of this letter, indicating to what the cheque should be made payable.

Thank you for your co-operation in this matter.

Yours faithfully,

Carol Vigurs,
/ Assistant Facilities,
Television Administration.

I agree to the terms outlined above; the donation should be made payable

to

Date Signed

P. Russell 4107

PROG. TITLE				V.T. BOOKING					
Ep. sode(s)				RECORDING NO. VT. /					
Sub Title				Distribution			Denotes Recipient	No of Cop	
Pro. No(s)		Prod Cost ng Wk(s)	Channel	Thro Dept Org	Room No. and Building			✓	4
Dept			Studio	To F.A.C.	6055 T.C.				④
Production day(s) and date(s)			Week(s)	Production Office				*	③
Filming date(s)			Week(s)						
			Room No	Building	Tel. Ext.				
Producer							File Copy	1	
Director							Date	*	
Designer									

RECORDING		COLOUR/MONO		Source		Planning allocation	
Date and Times							
Additional facilities: (tick as required)		Helical Scan Recording		Roll-back and mix.			
		Synchronous insert machine to playback		tape no			
		Special Instructions					
Specify machine type required for Helical Scan Recordings							
EDITING		8 hrs		CUT/ELECTRONIC			
Preferred date(s)							
Additional facilities							
TX DATE				FINAL DURATION			
SOUND DUB		via Studio		Date			
Length of Time Required		Hours for Rehearsal with Studio		Hours for Dub via Studio		(1 m c)	
		Hours for Review of Sound Dub		Hours for Dub Back to Master		(2 m c s)	
		Hours for Final Review of Completed Programme				(1 m c)	
TRANSFER (tape to tape)		FROM	405	525	625	COLOUR	MONO
		TO	Helica Scan	525	625	COLOUR	MONO
Preferred Date(s)		Duration				recording number of transfer	
Special Instructions						VT /	
Specify machine type required for Helical Scan Recordings							
PLAYBACK							
Preferred date and time							
Destination:		Viewer:				Accepted by Recording Unit F.A.C.	
Additional Information (include tape despatch instructions for helical scan recordings)						Date	
Signed		PABX				Room 6055 T.C.	
						Tel. Ext.	

PROG. TITLE				V.T. BOOKING			
Episode(s) / Sub Title				RECORDING NO. VT. /			
Proj. No(s)		Prod Costing Wk. s)	Channel	Distribution		Denotes Recipient	No of Cop
				Thro: Dept. Org..		Room No. and Building *	4
Dept			Studio	To: F.A.C.		6055 T.C.	④
Production day(s) and date(s)			Week (s)	Production Office		*	③
Filming date(s)			Week (s)				
Producer			Room No	Building	Te Ext	File Copy	1
Director						Date	*
Designer							

RECORDING		COLOUR/MONO Source ...				planning allocation	
Date and Times							
Additional facilities (tick as required)		Helical Scan Recording Roll-back and mix Synchronous insert machine to playback tape no . Special Instructions					
Specify machine type required for Helical Scan Recordings .							
EDITING		hrs CUT/ELECTRONIC					
Preferred date(s)							
Additional facilities							
TX DATE . 12 .		FINAL DURATION					
SOUND DUB		via Studio Date					
Length of Time Required		Hours for Rehearsal with Studio Hours for Dub via Studio Hours for Review of Sound Dub Hours for Dub Back to Master Hours for Final Review of Completed Programme				(1 m c) (2 m c s) (1 m c) (2 m c s) (1 m c)	
TRANSFER (tape to tape)		FROM	405	525	625	COLOUR	MONO
		TO	Helical Scan	525	625	COLOUR	MONO
Preferred Date(s)		Duration				recording number of transfer	
Special Instructions						VT /	
Specify machine type required for Helical Scan Recordings .							
PLAYBACK							
Preferred date and time							
Destination		V iewer				Accepted by Recording Unit F A C	
Additional Information (include tape despatch instructions for helical scan recordings)						Date	
Signed .		PABX				Room 6055 T C	
						Tel Ext	

PROG TITLE				V.T. BOOKING			
Episodes(s) , Sub Title				RECORDING NO. VT. / 9731			
Proj Nols)		Prod Costing Wk(s)	Channel	Distribution		Denotes Recipient	No of Cop
Dept.		Studio		Thru		Room No. and Building	✓
Production day(s) and date(s)		Week(s)		Dept. Org.:			4
Filming date(s)		Week(s)		To: F.A.C.		6055 T.C.	④
				Production Office			③
Producer		Room No	Building	Tel. Ext		File Copy	
Director						Date	
Designer						1	

RECORDING		COLOUR/MONO Source ...				planning allocation	
Date and Times.							
Additional facilities: (tick as required)		Helical Scan Recording Roll-back and mix Synchronous insert machine to playback tape no Special Instructions					
Specify machine type required for Helical Scan Recordings							
EDITING		hrs CUT/ELECTRONIC					
Preferred date(s).							
Additional facilities							
TX DATE		FINAL DURATION					
SOUND DUB		via Studio Date					
Length of		Hours for Rehearsal with Studio				(1 m/c)	
Time		Hours for Dub via Studio				(2 m/c's)	
Required		Hours for Review of Sound Dub				(1 m/c)	
		Hours for Dub Back to Master				(2 m/c's)	
		Hours for Final Review of Completed Programme				(1m/c)	
TRANSFER (tape to tape)		FROM	405	525	625	COLOUR	MONO
		TO	Helical Scan	525	625	COLOUR	MONO
Preferred Date(s)		Duration				recording number of transfer	
Special Instructions						VT /	
Specify machine type required for Helical Scan Recordings.							
PLAYBACK							
Preferred date and time							
Destination:		Viewer.				Accepted by Recording Unit F.A.C.	
Additional Information: (include tape despatch instructions for helical scan recordings)						Date.	
Signed		PABX				Room 6055 T.C	
						Tel. Ext.	

PROG TITLE				V.T. BOOKING			
Episode(s) Sub Title				RECORDING NO. VT. / 651175			
Proj. No(s)		Prod Costing Wk(s)	Channel	Distribution		Denotes Recipient	
Dept.		Studio		Thro Dept. Org..		Room No. and Building	
Production day(s) and date(s)		Week(s)		To F.A.C.		6055 T.C.	
Filming date(s)		Week(s)		Production Office			
Producer				Room No		Building	Tel. Ext
Director						File Copy	
Designer						Date	

RECORDING		COLOUR/MONO Source						planning allocation	
Date and Times									
Additional facilities (tick as required)		Helical Scan Recording Roll-back and mix Synchronous insert machine to playback tape no Special Instructions							
Specify machine type required for Helical Scan Recordings ..									
EDITING		hrs CUT/ELECTRONIC							
Preferred date(s)									
Additional facilities									
TX DATE		FINAL DURATION							
SOUND DUB		via Studio Date							
Length of Time Required		Hours for Rehearsal with Studio Hours for Dub via Studio Hours for Review of Sound Dub Hours for Dub Back to Master Hours for Final Review of Completed Programme						(1 m/c) (2 m c s) (1 m.c) (2 m c s) (1m c)	
TRANSFER (tape to tape)		FROM	405	525	625	COLOUR	MONO		
		TO	Helical Scan	525	625	COLOUR	MONO		
Preferred Date(s)		Duration						recording number of transfer	
Special Instructions								VT /	
Specify machine type required for Helical Scan Recordings									
PLAYBACK									
Preferred date and time									
Destination:		Viewer.						Accepted by Recording Unit F.A.C.	
Additional Information (include tape despatch instructions for helical scan recordings)								Date	
Signed		PABX						Room 6055 T.C.	
								Tel Ext.	

PROG TITLE				DR. XHO				FILM OPERATIVES AND VEHICLE REQUIREMENTS				
Ep(s)ode(s)				The Pyramids of Mars - Ep.				Distribution		Denotes Recipient		No of Copies
Sub Title								Thro		Room No. and Building		✓
Pro No(s)				02345/		Prod Costing Wk(s)		Dept Org		*		7
Dept				Drama Serials		Studio		To:		Asst. Film Servicing		127 Sc. Blk. T.C.
Production day(s) and date s.				Mon/Tues. 19/20 May - 1 & 2		Week(s)		21		Transport Officer 1		M.011, Kendal Ave.
				Mon/Tues. 2/3 June - 3 & 4		Week(s)		23		Production Office		
Filming date(s)				30th April - 2nd May inc.		Week(s)		18		If required to:		
								Make up Allocation		E.801, T C		
								Costume Service Mgr		3015, T C.		
Prod. cer				Philip Hinchcliffe		Room No		Building		Tel. Ext.		
Director				Paddy Russell		505		Union				1
Designer				Christine Ruscoe		410		Threshold				
						309 Sc. Blk		TC				
										Free Copy		
										Date		*

Code	VEHICLES	Code	VEHICLES	Code	ITEMS FOR TRANSPORT	Code	FILM OPERATIVES
a	Minibus (11 Passengers)	f	Make Up Vans)	k	Props	a	Film Ops.
b	Transit Vehicle (14 Passengers)	g	Prop Van	l	Scenery		
c	Coach	h	Self Drive Vehicle to carry	m	Greenery		
d	Land Rover		goods	n	Loc. Tools and Equip.		
e	Costume Van	i	Other Vehicles				

Indicate requirements by entering the appropriate letters in the column headed Code. e.g. Prop Van to carry Greenery should be shown as gm

Any site or load alteration must be confirmed. Transport will return a copy of the form as confirmation.

Transport Budget Allocation £ ...

\$ good

Date _____

Approved by _____

Date _____

From Transport Officer, K.A

This is to confirm the above booking for Filming Transport/Operatives

It may/will be necessary to hire _____ (vehicles)

Signed _____

Date _____

F I L M S C R I P T

"DR. WHO"

SERIAL 4G

"Pyramids of Mars"

Tuesday, 29th April - Friday, 2nd May 1975

I N D E X

PAGE

1	<u>Episode 1</u> - Telecine 1
1	" Telecine 2
1	" Telecine 3
1	" Telecine 4
2	" Telecine 5
3	" Telecine 6
4-10	" Telecine 7
11	" Telecine 8
12	<u>Episode 2</u> - Telecine 1
12-14	" Telecine 2
15-16	" Telecine 3
17-18	" Telecine 4
19	" Telecine 5
19	" Telecine 6
20-21	" Telecine 7
22-23	" Telecine 8
23	" Telecine 9
24	<u>Episode 3</u> - Telecine 1
24-26	" Telecine 2
27-31	" Telecine 3
32	" Telecine 4
33-34	" Telecine 5
35-36	" Telecine 6
37-38	" Telecine 7
39-43	" Telecine 8
44	" Telecine 9
45	" Telecine 10
45	" Telecine 11
46	<u>Episode 4</u> - Telecine 1
46	" Telecine 2

"DR. WHO" - 4G

FILM SHOT LIST

EPISODE 1 : TELECINE 1 : PAGE 1

SHOT	SLATE	DESCRIPTION	SOUND
1		Titles	
2		Stock shot Egyptian tomb dig	

EPISODE 1 : TELECINE 2 : PAGE 6

1		<u>Visual effects film</u> Tardis travelling through space.	
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EPISODE 1 : TELECINE 3 : PAGE 10

1		<u>Visual effects film</u> Tardis being tossed around in space.	
---	--	--	--

EPISODE 1 : TELECINE 4 : PAGE 11

1		<u>Visual effects film</u> Sarah's vision of Sutekh	
---	--	--	--

SHOT	SLATE	DESCRIPTION	SOUND
1	20	<u>LS</u> DR./SARAH DR. & SARAH climbing out of window & moving along side of house. <u>N.B.</u> Establish house on this shot. (<u>MIKE</u>: Minimum leader into TK.5.)	<u>SYNC.</u>

SHOT	SLATE	DESCRIPTION	SOUND
1	21	<u>MS</u> DR./SARAH DR. & SARAH moving along the side of the house. DR. looking into windows as he passes. He hears voices & stops at last window.	<u>SYNC.</u> <u>SARAH:</u> Where are we going? <u>DR:</u> I'm rather interested to see what this fearsome Egyptian looks like, aren't you? <u>DUB</u> - Namin & Warlock voices in studio.

SHOT	SLATE	DESCRIPTION	SOUND
1		<u>L.S.</u> DR./SARAH/WARLOCK DR. & SARAH supporting the wounded WARLOCK coming towards camera with house in b/g. WARLOCK starts to collapse. Camera goes down with him as he finally falls.	<u>SYNC.</u> <u>WARLOCK:</u> It's no good...I can't go much further.... <u>THE DOCTOR:</u> You must... We're sitting ducks if we stay here! <u>WARLOCK:</u> Get to the lodge... Tell Laurence. <u>THE DOCTOR:</u> Laurence? <u>WARLOCK:</u> Marcus Scarman's brother. Lives there - knows me..
2		<u>M.C.S.</u> DR./WARLOCK/SARAH DR. looks round for possible pursuit, camera goes down to 2-s with WARLOCK as he bends to examine him.	<u>SYNC.</u> <u>THE DOCTOR:</u> He needs help, Sarah. You go on ahead. Find this lodge. <u>SARAH:</u> What about you? <u>THE DOCTOR:</u> I'll manage. <u>SARAH:</u> All right.
3		<u>MCS</u> SARAH SARAH looks round rather helplessly - the Lodge is nowhere in sight - makes up her mind & departs warily through the trees.	<u>SYNC.</u>

EPISODE 1 : TELECINE 7 - Continued

SHOT	SLATE	DESCRIPTION	SOUND
4	23	<u>MS</u> DR./WARLOCK The Dr. having made an attempt to staunch WARLOCK'S wound, picks him up - as he does so - WARLOCK'S hat falls off. Hold on hat as DR. sets off in the same direction as SARAH.	<u>SYNC.</u>
5		<u>MCS</u> NAMIN NAMIN standing listening with gun at the ready. Pan him into L.S. as he moves off through the trees.	<u>SYNC.</u>
6		<u>MCS</u> SARAH SARAH standing - lost. She still can't see the Lodge & isn't even sure she's heading in the right direction. She hears a noise off to one side, looks & dives like a frightened rabbit into a hole left by a fallen tree.	<u>SYNC.</u>

EPISODE 1 : TELECINE 7 - Continued

SHOT	SLATE	DESCRIPTION	SOUND
7		<u>L.S. MCS</u> SARAH/MUMMY THE MUMMY moving towards SARAH - go to 2-s as it stops above SARAH & starts to look round.	<u>SYNC.</u>
7A	29	... Sarah Pov.	
8		<u>C.S.</u> SARAH SARAH looks up at the MUMMY with disbelief - then cowers back into the hole.	<u>SYNC.</u>
9		<u>L.S.</u> DR./WARLOCK DR. carrying WARLOCK through the trees.	<u>SYNC.</u>
10		<u>MCS</u> NAMIN Start on WARLOCK'S hat - as NAMIN'S feet come in - pan up to his face. Let him go.	<u>SYNC.</u>
11		<u>MLS</u> SARAH/MUMMY SARAH still crouching in the hole with the MUMMY above her. Pan with MUMMY as it moves off.	<u>SYNC.</u>

EPISODE 1 : TELECINE 7 - Continued

SHOT	SLATE	DESCRIPTION	SOUND
12	31	<u>MCS</u> SARAH (? MUMMY) SARAH watches the retreating MUMMY. Pan with her as she moves off in the opposite direction.	<u>SYNC.</u>
13	43	<u>MS</u> DR./WARLOCK THE DR., still carrying WARLOCK steps on a dry branch. He stops & listens.	<u>SYNC.</u> <u>W/T + Dub</u> Snapping branch
14	44	<u>MS</u> NAMIN NAMIN stops & listens.	<u>SYNC.</u>
15	45	<u>MS</u> MUMMY MUMMY turns & starts to lumber back the way it came.	<u>SYNC.</u>
16	48	<u>MLS</u> SARAH SARAH stops & looks thankfully out of shot.	<u>SYNC.</u>

EPISODE 1 : TELECINE 7 - continued

SHOT	SLATE	DESCRIPTION	SOUND
17	89	<u>LS</u> SARAH'S P.O.V. The Lodge	<u>MUTE</u>
18		<u>MCS</u> SARAH Pan with SARAH as she runs to the Lodge.	<u>SYNC.</u>
19	32	<u>MLS</u> DR./WARLOCK DR. hearing the MUMMY'S approach lowers WARLOCK gently into the hole left by the fallen tree & takes cover himself.	<u>SYNC.</u> <u>W/T + Dub</u> Mummy's feet approaching.
20	35	<u>LS</u> Mummy MUMMY/DR./WARLOCK MUMMY approaching - pan with it - 3-s with DR. & WARLOCK	<u>SYNC.</u>
20A	33	MCU DR to 25	
21	36	<u>LS</u> NAMIN/DR./WARLOCK NAMIN approaching from other direction - pan with him - 3-s.	<u>SYNC.</u>

EPISODE 1 : TELECINE 7 - Continued

SHOT	SLATE	DESCRIPTION	SOUND
22	36	<u>MS</u> DR./WARLOCK DR. now trapped grabs rather helplessly at a broken branch, he freezes as he hears the organ note.	<u>SYNC.</u> <u>Dub</u> - Organ note
23	38	<u>MS</u> NAMIN NAMIN reacts to the organ note - turns & goes towards house.	<u>SYNC.</u> NAMIN: The All-Powerful descends! Oh, noble god, your servant hears.....
24	38	<u>MS</u> MUMMY THE MUMMY turns & goes off towards the house.	<u>SYNC.</u>
25	51	<u>MS</u> DR./WARLOCK THE DR. is still digesting what he has heard when he hears more noises off & goes on the defensive again.	<u>SYNC.</u>

EPISODE 1 : TELECINE 7 - Continued

SHOT	SLATE	DESCRIPTION	SOUND
26	39	<u>LS</u> DR./WARLOCK/SARAH/ LAURENCE SARAH & LAURENCE coming towards DR. - Pan them to group. DR. & LAURENCE start to pick up WARLOCK	<u>SYNC.</u> <u>LAURENCE:</u> Oh, my dear chap!.. Is he badly hurt? <u>THE DOCTOR:</u> He'll be all right if we can staunch the bleeding. <u>LAURENCE:</u> We'd better get him back to the Lodge. <u>SARAH:</u> Doctor, listen - I saw a mummy! A walking mummy - <u>THE DOCTOR:</u> Mummies are eviscerated, embalmed corpses - they don't walk. <u>SARAH:</u> But I saw it! <u>THE DOCTOR:</u> Never mind that now, come along.
27	30	<u>MCS</u> SARAH SARAH looking furious. She looks round to where she last saw the MUMMY, then follows the DR. & LAURENCE.	<u>SYNC.</u>

EPISODE 2 : TELECINE 1 : PAGE 1

SHOT	SLATE	DESCRIPTION	SOUND
1		OPENING TITLES	

EPISODE 2 : TELECINE 2 : PAGE 11 (DAWN)

FRIDAY, 2ND MAY

SHOT	SLATE	DESCRIPTION	SOUND
1	100	<u>LS</u> ERNIE ERNIE with gun & poacher's bag moving quietly through the trees. He bends down to examine a trap.	<u>SYNC.</u>
2	11	<u>MS</u> ERNIE ERNIE takes a dead rabbit out of a trap & is about to stuff it into his bag when he hears a sharp noise nearby. He drops the rabbit, cocks his gun & goes cautiously to have a look.	<u>SYNC.</u> <u>W/T + Dub</u> Man trap shutting + Mummy noise (?studio)
2A	12	cut ERNIE	

EPISODE 2 : TELECINE 2 - Continued

SHOT	SLATE	DESCRIPTION	SOUND
3 away	103 103	<u>MLS</u> MUMMY MUMMY with foot caught in man-trap, struggling.	<u>SYNC.</u> <u>Dub</u> Mummy noises
4	103	<u>MCS</u> ERNIE ERNIE terrified & hardly able to believe his eyes, cowers back into hiding.	<u>SYNC.</u> <u>Dub</u> Mummy noises
5	106	<u>LS</u> ERNIE/MUMMY 2-s if possible, ERNIE hiding, MUMMY thrashing around. The MUMMY drags the stake free & bends to get at the trap.	<u>SYNC.</u> <u>Dub</u> Mummy noises
6	107	<u>MCS</u> MUMMY MUMMY forcing the jaws of the trap apart.	<u>SYNC.</u> <u>Dub</u> Mummy Noises

EPISODE 2 : TELECINE 2 - Continued

SHOT	SLATE	DESCRIPTION	SOUND
7 <i>cutaway</i>	1-8	<u>MCS</u> ERNIE ERNIE has another cautious look	<u>SYNC.</u> <u>Dub</u> Mummy noises
8		<u>LS</u> ERNIE/MUMMY ERNIE in hiding - the MUMMY finally gets rid of the trap - tosses it aside & lumbers off towards the house.	<u>SYNC.</u> <u>Dub</u> Mummy noises
9		<u>MCS</u> ERNIE ERNIE looks after the MUMMY - then grabs his gear & bolts in the opposite direction.	<u>SYNC.</u> <u>Dub</u> Mummy noises

SHOT	SLATE	DESCRIPTION	SOUND
1 98 99		<u>LS</u> ERNIE ERNIE running thro' the woods towards camera. He hits the force field & is thrown violently back.	<u>SYNC.</u> <u>Dub</u> Static noise (? studio)
2	97	<u>MS</u> ERNIE ERNIE recovering from the impact of the force field. Ease out as he climbs to his feet & retrieves his gun. Pan with him as he warily approaches the barrier again. As soon as he feels the force field again, he jumps back.	<u>SYNC.</u> <u>Dub</u> Static noise (as above)
3	97	<u>MCS</u> ERNIE ERNIE thinks for a second - ease as he bends & picks up a broken branch. He flings it towards the barrier (camera).	<u>SYNC.</u> <u>Dub</u> Static noise (as above)
4	97	<u>MLS</u> ERNIE ERNIE f/g barrier beyond. ERNIE flings the broken branch towards the barrier, it flies back.	<u>SYNC.</u> <u>Dub</u> Static noise (as above)

EPISODE 2 : TELECINE 3 - Continued

SHOT	SLATE	DESCRIPTION	SOUND
5	97	<u>MCS</u> ERNIE ERNIE now very worried. Ease as he bends & retrieves his gun & bag. Pan with him as he moves away.	<u>SYNC.</u> <u>ERNIE:</u> Flaming Moses.....!

SHOT	SLATE	DESCRIPTION	SOUND
1	7	<u>MLS</u> ERNIE ERNIE listening at the front door of the Lodge (minus bag & gun which he has left in the bushes). He has overheard Scarmen say "Destroy the human". Without the gun there is not a great deal he can do. Pan with him as he runs to get it, when he's half way - he hears a choked off scream from the Lodge, he turns back briefly - then carries on into the bushes to get the gun.	<u>SYNC.</u> <u>Dub</u> Scream <u>ERNIE:</u> Murdering swine!
2	91	<u>LS</u> SCARMAN/MUMMY SCARMAN & the MUMMY leave the Lodge & go up the drive towards the house.	<u>SYNC.</u>
3	94	<u>MS</u> ERNIE ERNIE in among the bushes, loading his gun, when he's ready he creeps to the edge of the bushes, looks up the drive.	<u>SYNC.</u>

-18-

EPISODE 2 : TELECINE 5 : PAGE 27

FRIDAY 2ND MAY

SHOT	SLATE	DESCRIPTION	SOUND
A 1	115	<u>MS</u> (SCARMAN'S P.O.V. from Organ Room window) ERNIE ERNIE sees that he has shot Scarman. He drops the gun & runs.	<u>SYNC.</u> <u>ERNIE</u>: Professor Scarman! <u>Dub</u> (Studio) <u>SCARMAN</u>: (VO) Seek and kill.

10 seconds blanking to cover studio shot

2	116	<u>LS</u> (as for shot 1) ERNIE/MUMMY ERNIE now further away - going as fast as he can for the woods. A MUMMY appears in f/g & goes after him.	<u>SYNC.</u>
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EPISODE 2 : TELECINE 6 : PAGE 41

		<u>Visual Effects Film</u> The world in 1980, alternative time.	<u>MUTE</u>
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SHOT	SLATE	DESCRIPTION	SOUND
	110	<u>MS</u> 1ST & 2ND MUMMIES 1ST MUMMY standing still, scanning. Crab & pan to include 2ND MUMMY some distance away doing the same. 1ST MUMMY moves off. 2ND MUMMY follows suit.	<u>SYNC.</u>
2	111	<u>MLS</u> ERNIE ERNIE lying in cover panting & exhausted. He hears a noise & parts the cover to look.	<u>SYNC.</u> <u>W/T & Dub</u> Sound of Mummy moving
3		<u>LS</u> (ERNIE'S P.O.V.) 1ST MUMMY The 1ST MUMMY heading straight for ERNIE'S hide-away.	<u>SYNC.</u>

EPISODE 2 : TELEPHONE 7 - Continued

SHOT	SLATE	DESCRIPTION	SOUND
4		<u>MCS</u> ERNIE ERNIE gives a moan of terror & staggers to his feet. Pan with him as he runs. He hits the force field & falls. He climbs to his feet again & runs on.	<u>SYNC.</u>
5	113	<u>MCS</u> (? 20-1 zoom) ERNIE/1ST MUMMY/2ND MUMMY ERNIE'S face f/g as he runs. MUMMIES in b/g following.	<u>SYNC.</u>

EPISODE 2 : TELECINE 8 : PAGE 62

WEDNESDAY 30TH APRIL

SHOT	SLATE	DESCRIPTION	SOUND
1		<u>MS</u> ERNIE/1ST MUMMY/2ND MUMMY ERNIE is lying in the drive, too far gone to run any more. The 1ST MUMMY'S feet come into frame. Ease as it bends into picture & pan up as it scoops ERNIE up. The 2ND MUMMY joins & they crush ERNIE between them. There is the sound of a shot, the MUMMIES turn - dropping the now dead ERNIE.	<u>SYNC.</u> Dub Rifle shot Mummy noises
2		<u>LS</u> LAURENCE/DR./2 MUMMIES/ ? ERNIE The two MUMMIES turning in f/g, we see LAURENCE standing by the Lodge firing at them. Totally unaffected by the shots, the MUMMIES start to advance, the DR. appears from round the corner - grabs LAURENCE & pulls him back out of sight.	<u>SYNC.</u>

EPISODE 2 : TELECINE 8 - Continued

SHOT	SLATE	DESCRIPTION	SOUND
3	51	<u>M.L.S</u> DR./SARAH/LAURENCE/ 2 MUMMIES The DR. pulls LAURENCE back towards the door where SARAH has now appeared. The DR. bundles them both back inside, as he gets inside himself & shuts the door, the MUMMIES appear - heading for the door.	<u>SYNC.</u> <u>THE DOCTOR:</u> Come on, man - inside!

EPISODE 2 : TELECINE 9 : PAGE 56

SHOT	SLATE	DESCRIPTION	SOUND
		CLOSING TITLES	

EPISODE 3 : TELECINE 1 : PAGE 1

SHOT	SLATE	DESCRIPTION	SOUND
		OPENING TITLES	

EPISODE 3 : TELECINE 2 : PAGE 7

THURSDAY 1ST MAY

SHOT	SLATE	DESCRIPTION	SOUND
1	S2	<u>LS</u> DR. The DR. comes through an archway & cautiously up to broken gate & peers round it.	<u>SYNC.</u>
2	S3	<u>MCS</u> DOCTOR DR. peering round the gate.	<u>SYNC.</u>
3	L1	<u>LS</u> (DR.'S POV) 3 MUMMIES 1 MUMMY coming down the ramp from the pyramid. Two other MUMMIES coming from the house carrying engine part or parts.	<u>SYNC.</u>

EPISODE 3 : TELECINE 2 - Continued

SHOT	SLATE	DESCRIPTION	SOUND
4	54	<u>MCS</u> DR./SARAH DR. reacting to what he sees. Sarah appears behind him - the DR. turns & pulls her back behind gate.	<u>SYNC.</u>
5	54	<u>MLS</u> DR./SARAH DR. & SARAH talking. The DR. takes another look round the gate.	<u>SYNC.</u> SARAH: (WHISPERS) Hello. What is it? THE DOCTOR: An Osirian war missile... and almost complete by the look of it. SARAH: You mean that thing... flies? THE DOCTOR: It transports ^{yes} with its projection....Pyramid power
6	62	<u>LS</u> (DR.'S POV) SCARMAN/MUMMY/? 2ND MUMMY One MUMMY coming down the ramp from the pyramid. Scarmen appears from the house & moves part of the way towards the DR.'S hiding place looking round.	<u>SYNC.</u>

EPISODE 3 : TELECINE 2 - Continued

SHOT	SLATE	DESCRIPTION	SOUND
7	62	<u>MLS</u> DR./SARAH DR. & SARAH beat a swift retreat.	<u>SYNC.</u>
8	63	<u>MCS</u> SCARMAN/ ? MUMMIES SCARMAN is now looking direct at the broken gate.	<u>SYNC.</u>
9	64 NOTE	<u>LS</u> (SCARMAN'S POV) The broken gate is swaying gently.	<u>SYNC.</u>
10	63	<u>MCS</u> SCARMAN/ ? MUMMIES SCARMAN turns away & goes towards the pyramid.	<u>SYNC.</u>

SHOT	SLATE	DESCRIPTION	SOUND
1	<	<u>LS</u> DR./SARAH DR. & SARAH moving thro' the woods looking for the hut. THE DR. stops to pick up a fairly long stick, SARAH moves ahead of him, THE DR. stops her. Ease as they move on, THE DR. holding the stick out ahead of them. They meet the force field. Pan with them as they move along following the limit of the field with the stick. THE DR. stops as he sees the canopic urn.	<u>SYNC.</u> <u>THE DOCTOR:</u> Careful <u>SARAH:</u> What? <u>THE DOCTOR:</u> Walking into a deflection barrier is like walking into a brick wall. Painful. <u>SARAH:</u> I'd forgotten about the barrier. Can we get through it? <u>THE DOCTOR:</u> Ah...here we are! Now all we have to do is find the door. <u>Dub</u> Barrier noise & noise from urn.
2		<u>MCS</u> DR./SARAH THE DR. points the urn out to SARAH	<u>SYNC.</u> <u>THE DOCTOR:</u> Door. <u>Dub</u> Urn noise

EPISODE 3 : TELECINE 3 : Continued

SHOT	SLATE	DESCRIPTION	SOUND
3		<u>MLS</u> (DR.'S POV) The canopic urn.	<u>SYNC.</u> <u>Dub</u> Urn noisc.
4		<u>MCS</u> DR./SARAH THE DR. produces the sonic screwdriver, ease as he moves towards the urn testing the ground with his stick as he goes, go down & include urn as he kneels by it.	<u>SYNC.</u> <u>THE DOCTOR:</u> Key. <u>SARAH:</u> As simple as that? <u>THE DOCTOR:</u> Not quite. <u>SARAH:</u> I didn't think it could be. <u>THE DOCTOR:</u> No obvious booby-traps, anyway. <u>Dub</u> Urn noise.

EPISODE 3 : TELECINE 3 - Continued

SHOT	SLATE	DESCRIPTION	SOUND
5		<u>MCS</u> DR. THE DR. looks round at SARAH.	<u>SYNC.</u> <u>THE DOCTOR:</u> Are you going to help or just stand there and admire the scenery? <u>Dub</u> Urn noise.
6		<u>MCS</u> SARAH/DR. SARAH replies to DR. Ease to 2-s & include urn as she kneels beside him. THE DR. makes short delicate sweeps across the urn then starts adjusting the sonic screwdriver. The pitch of the noise coming from the urn starts to rise.	<u>SYNC.</u> <u>SARAH:</u> Actually I wasn't looking at the scenery. You need your shoes repairing. What do you want me to do? <u>THE DOCTOR:</u> Hold it by the base, Sarah. If it falls over we're done for. <u>SARAH:</u> Is it dangerous? <u>THE DOCTOR:</u> Of course it's dangerous. <u>Dub</u> Urn noise.

EPISODE 3 : TELECINE 3 - Continued

SHOT	SLATE	DESCRIPTION	SOUND
7	4	<u>MCS</u> (DR.'S POV) The canopic urn, the pitch of the note rises sharply to a scream.	<u>SYNC.</u> <u>Dub</u> Urn noise
8		<u>MCS</u> DR. THE DR. makes a rapid adjustment on the screwdriver & the note from the urn falls back to normal.	<u>SYNC.</u> <u>Dub</u> Urn noise
9	9	<u>MCS</u> SARAH SARAH looking anxiously at the DR.	<u>SYNC.</u> <u>Dub</u> Urn noise

EPISODE 3 : TELECINE 3 - Continued

SHOT	SLATE	DESCRIPTION	SOUND
10		<u>MCS</u> DR./SARAH THE DR. mops his face with his scarf - ease to 2-s & include urn as he leans in again with the screwdriver & starts work again. The pitch of the note from the urn starts a gentle descent.	<u>SYNC.</u> <u>THE DOCTOR:</u> De-activating a generator loop without the correct key is like repairing a watch with a hammer and chisel. One false move and you'll never know the time again. <u>SARAH:</u> Any more...comforting thoughts? <u>THE DOCTOR:</u> Just let me know if it starts to feel warm. <u>SARAH:</u> Don't worry. You'll hear me breaking the sound barrier. <u>Dub</u> Urn noise

SHOT	SLATE	DESCRIPTION	SOUND
1	12	<u>MCS</u> DR./SARAH Start on the urn, the now low-pitched note from it dies away. Ease - 2-s as DR.'S hand comes in & removes the lid, he takes out the cylinder from inside the urn, removes part of it & puts it in his pocket. Pan with them as they rise & move away through the woods.	<u>SYNC.</u> <u>THE DOCTOR:</u> Just to be sure! <u>Dub</u> Urn noise

SHOT	SLATE	DESCRIPTION	SOUND
1	13	<u>LS</u> DR./SARAH DR. & SARAH just reaching the hut.	<u>SYNC.</u>
2	14	<u>MS</u> DR./SARAH THE DR. fiddles with the catch on the door & gets it open. They go in.	<u>SYNC.</u> SARAH: How powerful is Sutekh, Doctor? THE DOCTOR: (SOMBRE) All-powerful. If he gets free there isn't a life-form in the galaxy able to stand against him SARAH: Not even your lot - the Time Lords? THE DOCTOR: Not even my lot.
3	15	<u>LS</u> DR./SARAH DR. & SARAH coming into hut - they look round as they talk, follow SARAH as they split up to search.	<u>SYNC.</u> THE DOCTOR: Sutekh was only defeated in the end by the combined might of seven hundred and forty of his fellow Osirians led by Horus. SARAH: The seven hundred and forty gods whose names are recorded in the tomb of Thutmose III?

EPISODE 3 : TELECINE 5 - Continued

SHOT	SLATE	DESCRIPTION	SOUND
4		<u>MLS</u> DR. DR. turns to look at SARAH & warns her not to open the ferret cage.	<u>SYNC.</u> <u>THE DOCTOR:</u> Could be....I shouldn't open that. It look like a ferret cage.
5	78 15	<u>MS</u> SARAH SARAH moves her hand smartly away from the ferret cage.	<u>SYNC.</u>

SHOT	SLATE	DESCRIPTION	SOUND
1		<u>LS</u> DR./SARAH THE DR. & SARAH both searching in the same area, THE DR. low down, SARAH on a high shelf. SARAH finds the box of gelignite & passes it casually down to the DR.	<u>SYNC.</u> <u>SARAH:</u> This looks like it.
2		<u>MS</u> DR. As the DR. receives the box he feels how damp it is & knows the gelignite is unstable. He treats it rather like a timebomb & puts it delicately on the floor.	<u>SYNC.</u> <u>SARAH:</u> (VO) What's the matter? <u>THE DOCTOR:</u> Sweaty gelignite is highly unstable. One good sneeze could set it off.
3	7	<u>MLS</u> DR./SARAH SARAH apologises to the DR. then searches the shelf for detonators & fuses - wi without any luck.	<u>SYNC.</u> <u>SARAH:</u> Oh, sorry. <u>THE DOCTOR:</u> No sign of any detonators or fuses? <u>SARAH:</u> Nothing else....perhaps he sneezed on it?

EPISODE 3 : TELECINE 6 - Continued

SHOT	SLATE	DESCRIPTION	SOUND
4		<u>MCS</u> DR. THE DR. scowls at SARAH.	<u>SYNC.</u>
5	46	<u>MCS</u> SCARMAN Start on the dismembered cylinder from the canopic urn, lying where the DR. left it. Ease out as SCARMAN'S hand comes in & picks it up. SCARMAN examines it - then looks round.	<u>SYNC.</u>
6		<u>LS</u> (SCARMAN'S POV) The empty woodland near the canopic urn.	<u>SYNC.</u>
7	46	<u>MCS</u> SCARMAN SCARMAN turns & moves away disappearing behind the trees.	<u>SYNC.</u>
8	47 + 96	<u>LS</u> DR./SARAH DR. & SARAH returning to the "door". THE DR. carrying the gelignite very gingerly.	<u>SYNC.</u>

SHOT	SLATE	DESCRIPTION	SOUND
1	57	<u>LS</u> DR./SARAH The DR. & SARAH come through the arch & upto the broken gate, the DR. puts the box of gelignite down very carefully & starts to cover it delicately with branches & rubbish. SARAH takes a cautious look round the gate.	<u>SYNC.</u>
2	71	<u>MS</u> SARAH SARAH peeps cautiously round the gate.	<u>SYNC.</u>
3	66	<u>LS</u> (SARAH'S POV) 3 MUMMIES Two MUMMIES stand on guard by the ramp of the pyramid, third MUMMY is just coming out of the pyramid & heading back towards the house.	<u>SYNC.</u>

EPISODE 3 : TELECINE 7 - Continued

SHOT	SLATE	DESCRIPTION	SOUND
4	59 DR 60 SARAH	<u>MLS</u> SARAH/DR. SARAH moves to the DR. who is just finishing concealing the box of gelignite. They talk then the DR. storms irritably off - leaving SARAH to follow.	<u>SYNC.</u> <u>THE DOCTOR:</u> It should be safe here for the moment. <u>SARAH:</u> You know this isn't going to work, Doctor. No detonators, no fuses... so even if you manage to place the charge without being spotted....how do we explode it? <u>THE DOCTOR:</u> (SNAPS) Stop asking silly questions.

SHOT	SLATE	DESCRIPTION	SOUND
1	62	<u>LS</u> DR./SARAH The DR. now dressed as a mummy & SARAH carrying the rifle & a box of cartridges, come thro' the arch to the broken gate. The DR. carefully uncovers the box of gelignite, SARAH starts to load the rifle. THE DR. moves out of shot with the box SARAH looks after him.	<u>SYNC.</u> <u>THE DOCTOR:</u> You know what to do? <u>SARAH:</u> Give you time to get clear and then - pow! <u>THE DOCTOR:</u> And be sure to shoot straight. You won't get time for a second shot. <u>SARAH:</u> Don't worry, I know what I'm doing.
2	60	<u>MLS</u> (SARAH'S POV) DOCTOR THE DR. lumbering as fast as possible along the wall.	<u>SYNC.</u>
3		<u>MLS</u> SARAH SARAH now satisfied that she understands the rifle, eases cautiously into position round the gate.	<u>SYNC.</u>
4	67	<u>LS</u> (SARAH'S POV) 2 MUMMIES The 2 MUMMIES standing guard.	<u>SYNC.</u>

EPISODE 3 : TELECINE B - Continued

SHOT	SLATE	DESCRIPTION	SOUND
5		<u>MCS</u> SARAH SARAH waits anxiously for the Dr. to appear, then she sees him.	<u>SYNC.</u>
6	7/6	<u>LS</u> DR./2 MUMMIES THE DR. appears, goes up the ramp, places the gelignite & starts down again.	<u>SYNC.</u>
7	7.	<u>MS</u> SARAH SARAH gets into the firing position & onto aim - then sees Scarman.	<u>SYNC.</u>
8		<u>LS</u> (SARAH'S POV) SCARMAN/DR./2 MUMMIES SCARMAN appears from the direction of the house, sees the DR. heading back in the direction from which he came & stops him. THE DR. tries to move on - is stopp'd again & reluctantly turns.	<u>SYNC.</u> <u>SCARMAN:</u> Stop! <u>SCARMAN:</u> Stop! Turn about!

EPISODE 3 : TELECINE 8 - Continued

SHOT	SLATE	DESCRIPTION	SOUND
9		<u>MLS</u> SCARMAN/DR./2 MUMMIES SCARMAN comes up to the DR. and hands him the white cylinder. Hold SCARMAN as THE DR. goes reluctantly into the rocket.	<u>SYNC.</u> <u>SCARMAN:</u> Is your relay damaged? <u>SCARMAN:</u> This is the co-ordinate selector. It is to be placed in the projection dome monitor. Indicate your understanding. <u>SCARMAN:</u> Then obey your order.
10		<u>MCS</u> SARAH SARAH watching anxiously.	<u>SYNC.</u>
11		<u>LS</u> (SARAH'S POV) SCARMAN/DR./2 MUMMIES THE DR. goes into the pyramid with the cylinder. SCARMAN takes one of the MUMMIES with him & returns to the house. THE DR. comes out of the pyramid still shuffling like a mummy - then moves much faster once he has passed the guard mummy - he disappears the way he came.	<u>SYNC.</u>
11A SARAH			

EPISODE 3 : TELECINE 8 - Continued

SHOT	SLATE	DESCRIPTION	SOUND
12		<u>MS</u> SARAH SARAH gets into the firing position again & takes careful aim.	<u>SYNC.</u>
13	7	<u>LS</u> (SARAH'S POV) 1 MUMMY Sarah's POV of the pyramid & it's guardian. Zoom in - box of gelignite.	<u>SYNC.</u>
14	74	<u>MS</u> SARAH/DR. THE DR.'S feet appear beside her as SARAH fires.	<u>SYNC.</u>
15		<u>MCS</u> (Over-crank) Box of gelignite starting to explode then stopping & returning to normal.	<u>SYNC.</u>
16		<u>MCS</u> SARAH/DR. SARAH furious at the lack of result, the DR. pulls her back behind the broken gate.	<u>SYNC.</u> SARAH: But I hit it! I know I hit it. THE DOCTOR: You did.

EPISODE 3 : TELECINE 8 - Continued

SHOT	SLATE	DESCRIPTION	SOUND
17		<u>MLS</u> SARAH/DR. DR. & SARAH talking behind the gate.	<u>SYNC.</u> <u>THE DOCTOR:</u> Sutekh must be containing the explosion..... <u>SARAH:</u> What?
18	7s	<u>MCS</u> DR./SARAH Start on DR. & pan to & hold SARAH as he goes.	<u>SYNC.</u> <u>THE DOCTOR:</u> Mental power, Sarah. Only one hope left. I've got to get to him - break his concentration - <u>SARAH:</u> But Doctor -

EPISODE 3 : TELECINE 9 : PAGE 50

THURSDAY 1ST MAY

SHOT	SLATE	DESCRIPTION	SOUND
1		<u>LS</u> SCARMAN/1 MUMMY SCARMAN coming from the house with 1 MUMMY - they stop & SCARMAN points towards the ramp. Hold SCARMAN as MUMMY moves out.	<u>SYNC.</u>
2		<u>LS</u> (SCARMAN'S POV) 2 MUMMIES One MUMMY still on guard. 2ND MUMMY approaching ramp.	<u>SYNC.</u>

EPISODE 3 : TELECINE 10 : PAGE 53

THURSDAY 1ST MAY

SHOT	SLATE	DESCRIPTION	SOUND
1		<u>CS</u> Box of gelignite blowing up.	<u>SYNC.</u>
2		<u>Visual Effects Film</u> <u>LS</u> The pyramid blowing up with one mummy being blown out like a rag-doll., (? 2nd mummy). What is left of the pyramid blazes furiously. <u>N.B.</u> This shot to be long enough to use on the screen ² in Sutekh's control room.	

EPISODE 3 : TELECINE 11 : PAGE 54

CLOSING TITLES

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EPISODE 4 : TELECINE 1 : PAGE 1

SHOT	SLATE	DESCRIPTION	SOUND
		OPENING TITLES	

EPISODE 4 ::TELECINE 2 : PAGE 55

SHOT	SLATE	DESCRIPTION	SOUND
1		<u>Visual Effects Film</u> Priory burning down.	
2		CLOSING TITLES	

"DR. WHO"

Serial 4G

"Pyramide of Mars"

PRODUCER.....PHILIP HINCHCLIFFE •
 DIRECTOR.....PADDY RUSSELL •
 P.A.....PETER GRIMWADE •
 A.F.M.PAUL BRAITHWAITE •
 ASSISTANT.....VAL HODGKINSON •
 SCRIPT EDITOR.....ROBERT HOLMES •
 DESIGNER.....CHRISTINE RUSCOE x 2
 VISUAL EFFECTS.....IAN SCOONES •
 COSTUME DESIGNER.....BARBARA KIDD x 4
 MAKE-UP SUPERVISOR.....JEAN STEWARD x 2
 P.U.M.....JANET RADENKOVIC
 FILM CAMERAMAN.....JOHN McGLASHAN •
 ASSISTANT.....KEVIN ROWLEY •
 SOUND RECORDIST.....ANDREW BOLTON •
 ASSISTANT.....JOHN HILLS-HARROP •
 GRIPS.....SID MARKER •
 FILM EDITOR.....MIKE ADAMS •
 ARMOURER.....DES STEWART •

FILMING: TUESDAY, 29TH APRIL - FRIDAY, 2ND MAY 1975

Distribution:

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Scenemaster, 128 Sc.Blk. TC •	Unit Man. Film Prod. A14 TFS
Police Inv., 410 Bent. •	Lighting Services Man., W.100 TFS
Jimmy Plater, 348 Sc.Blk.TC •	
Frank Holland, 271 Sc.Blk.TC •	
Movement Control, TC •	Tom Baker ✓
Nansi Davies, S.205 Sulgrave •	Elisabeth Sladen ✓
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Prog.Transport, Ken.Ave. •	Peter Copley ✓
Des Stewart (Armourer) •	Nick Burnell ✓
Graphics, 229 Sc.Blk. •	Malvyn Bedford ✓
Liaison Filming & OB's 334 Sc.Blk.TC	Kevin Selway ✓

LOCATION: Stargrove, East Woodhay,

CONTACT: Mrs.

TRAVEL: a) Train - Paddington to Newbury (see attached timetable)

b) Road - M4 to Newbury, Junction 13.
A34 to Newbury, continue on A34 round the town centre until A343 (direction Andover) is signposted, then follow. Take signpost to East Woodhay on right about a mile out of Newbury. Stargrove (see map) in through Lodge gates 100 yards past pub.

N.B. For those travelling on April 29th & 2nd May there will be a bus from Television Centre.

HOTEL: Production and artists have rooms reserved at the Chequers Hotel, Oxford Street, Newbury, Berks. (Tel.) - see attached hotel list.

MAKE-UP/WARDROBE FACILITY: Room available at Stargrove.

CALLS: To be arranged the night before.

BILLS: All artists and staff are reminded that they are responsible for settling their own hotel bills and for paying their own rail fares where applicable.

PARKING: As directed in the drive of Stargrove.

CATERERS: Cino-Food, 40 (Kings Langley)

MONDAY, 28TH APRIL

Production Travel:

Paddy Russell
Peter Grimwade
Val Hodgkinson

Travel to Newbury

Wardrobe:

Barbara Kidd
Ray Ingram (?)

Travel to Newbury

Unload skips into room at Stargrove

Design:

Christine Ruscoe
Judy Long

Travel to Newbury

Artists Travel:

Tom Baker

Travel to Newbury

Props:

Load at Television Centre Movement Control at
0800 and travel to location.

TUESDAY, 29TH APRIL

Film Unit: Travel to location. Rendezvous with Production at 1100.

Artists: TOM BAKER 10 30
ELISABETH SLADEN 08 30 Wrap @
Hotel

Transport: Bus to leave Television Centre at 0830 with ELISABETH SLADEN, and all production personnel not travelling independently to location.

Make-Up/Wardrobe: On location.

Visual Effects: Various ephemera for the barrier sequence to be handed over to the A.F.M.

SCHEDULE: Episode 1, Telecine 5 - Climbing out of window
DR./SARAH

Episode 3, Telecine 3 - Approach to & dismantling of
deflection barrier. DR./SARAH

Episode 3 Telecine 4 - All clear. DR./SARAH

Episode 3, Telecine 5 - Towards hut. DR./SARAH

Episode 3, Telecine 6 - Find gelignite in hut.
N.C. Loss Scorman at barrier (30th April) DR./SARAH

Artists Travel: ELISABETH SLADEN to location on BBC bus (see above)

GEORGE TOVEY, BERNARD ARCHARD, MICHAEL SHEARD, PETER COPLEY,
NICK BURNELL & MELVYN BEDFORD to Newbury.

WEDNESDAY, 30TH APRIL

Film Unit Call: On location at 0830.

Artists: PETER MAYOCK
TOM BAKER 8 10
ELISABETH SLADEN 1 10
PETER COPLEY
MICHAEL SHEARD
BERNARD ARCHARD
NICK BURNELL
MELVYN BEDFORD 8 10
GEORGE TOVEY - Stand by 10 10

Transport: Bus to leave Chequers Hotel at 0800
(or travel variously as make-up calls demand).

Make-Up/Wardrobe: On location.

SCHEDULE: Complete any sequences left over from previous day.
Then:-

Ep.3 Tk.6 (cont.) - Scarman at barrier. SCARMAN

Ep.1 Tk.7 - Warlock can't go on. Chased by Namin &
a Mummy. Namin & the Mummy called away.
DR./SARAH/WARLOCK/NAMIN/MUMMY/LAURENCE

Ep.2 Tk.8 - Ernie chased by two mummies, Laurence fires,
the Dr. pulls him into Lodge.
ERNIE/2 MUMMIES/LAURENCE/DR.

Ep.2 Tk.4 - Ernie outside Lodge. Follows Scarman & Mummy.
ERNIE/SCARMAN/MUMMY

Artists Travel: PETER COPLEY)
MICHAEL SHEARD) to London after filming.
PETER MAYOCK)

KEVIN SELWAY to Newbury

THURSDAY, 1ST MAY

Film Unit Call: On location at 0830.

Artists:

TOM BAKER	2.10	-	.
ELISABETH SLADEN	3		
BERNARD ARCHARD	6.10	-	6.30
NICK BURNELL	6.10	-	
MELVYN BEDFORD	6.10	-	
KEVIN SELWAY	8.10	-	6.
GEORGE TOVEY	-	Stand By	8.10 - 6.45

Transport: Bus to leave Chaquers Hotel at 0800
(or travel variously as make-up calls demand).

Make-Up/Wardrobe: On location.

SCHEDULE: Complete any sequences left over from previous day.
Then:-

Ep.3 Tk.2 - Building pyramid. Dr. & Sarah watch.
Scarman on the look-out.
3 MUMMIES/DR./SARAH/SCARMAN

Ep.3 Tk.7 - Two mummies guarding pyramid. Dr. & Sarah
appear with box.
2 MUMMIES/DR./SARAH

Ep.3 Tk.8 - Dr. moves towards pyramid. Scarmen
intercepts him. Sarah fires - nothing happens.
MUMMIES/DR. (as mummy)/SCARMAN/SARAH

Ep.3 Tk.9 - Up to pyramid.
SCARMAN/2 MUMMIES

Ep.3 Tk.10 - Explosion.
MUMMY

Visual Effects:

Ian Scoones	)	
Ken Bumphrey	)	Travel to location.

Artists Travel:

BERNARD ARCHARD	)	
KEVIN SELWAY	)	to London

FRIDAY, 2ND MAY

Film Unit Call:

On location at 0830.

Artists:

GEORGE TOVEY 8.10 -
NICK BURNELL 8.15 -
MELVYN BEDFORD 8.30

TOM BAKER }
ELISABETH SLADEN } Stand By 8.00 - 2.30

Transport:

Bus to leave Chequers Hotel at 0800
(or travel variously as make-up calls demand).

Make-Up/Wardrobe:

On location.

SCHEDULE:

Ep.2 Tk.2 - Ernie spots mummy in trap.
ERNIE/MUMMY

Ep.2 Tk.3 - Ernie hits force field. Throws pebble.
ERNIE

Ep.2 Tk.5 - Ernie running from window.
ERNIE

Ep.2 Tk.7 - Hide & seek.
ERNIE/2 MUMMIES

and any outstanding sequences.

Return to London:

Check out of hotel in morning. On completion of shooting, artists and production staff return to London in the BBC luxury coach.

ACCOMMODATION AT THE CHEQUERS HOTEL, OXFORD STREET, NEUBURY, BERKSHIRE

(Telephone:)

Monday, 28th	Tuesday, 29th	Wednesday, 30th	Thursday, 1st
PADDY RUSSELL (B) PETER GRIMWADE TOM BAKER (B) VAL HODGKINSON CHRISTINE RUSCOE JUDY LONG BARBARA KIDD RAY INGRAM (8)	PADDY RUSSELL (B) PETER GRIMWADE TOM BAKER (B) VAL HODGKINSON CHRISTINE RUSCOE JUDY LONG BARBARA KIDD RAY INGRAM PAUL BRAITHWAITE JEAN STEWARD MARILYN WADE MICHAEL PURCELL MOIRA FITZGERALD ELISABETH SLADEN (B) GEORGE TOVEY BERNARD ARCHARD PETER COPLEY PETER MAYOCK MICHAEL SHEARD NICK BURNELL MELVYN BEDFORD (21)	PADDY RUSSELL (B) PETER GRIMWADE TOM BAKER (B) VAL HODGKINSON CHRISTINE RUSCOE JUDY LONG BARBARA KIDD RAY INGRAM PAUL BRAITHWAITE JEAN STEWARD MARILYN WADE MICHAEL PURCELL MOIRA FITZGERALD ELISABETH SLADEN (B) GEORGE TOVEY BERNARD ARCHARD NICK BURNELL MELVYN BEDFORD KEVIN SELWAY 9 (19)	PADDY RUSSELL (B) PETER GRIMWADE TOM BAKER (B) VAL HODGKINSON CHRISTINE RUSCOE JUDY LONG BARBARA KIDD RAY INGRAM PAUL BRAITHWAITE JEAN STEWARD MARILYN WADE MICHAEL PURCELL MOIRA FITZGERALD ELISABETH SLADEN (B) GEORGE TOVEY NICK BURNELL MELVYN BEDFORD IAN SCOONES KEN BOMPHREY (19)
(B) with bath			

TRAIN TIMETABLE

WEEKDAYS

Paddington

Newbury

Paddington

05 38 S
06 20 E
07r30
08 30 E
08 40 S
09 30 S
10 00 E
10r30
11 15 E
11 15 S
13 30 S
13 30 E
14b30
15 18 E
15 30 S
15 30 E
16 05 E
16 15
16 50 K
16r53 F
17 02 E
17 15 S
17 18 E
17 45 E
17 56 E
18r30 D
18b30 F
18 45 S
19 10 E
20 15 E
20 45 S
22 15 E
22 18 S
23 15 E
23 25 S

07 25 A
07 38 A
08 29
09 32 A
09 44 A
10 41 A
11 05 A
11 24
12 36 A
12 40 A
14 40 A
14 41 A
15 24
16 40
16 35 A
16 40 A
17 15 A
17 36 A
17 59
17 46
18 08
18 40 A
18 36 A
18 48
19 06 A
19 26
19 26
20 00 A
20 15 A
21 29 A
21 54 A
23 25 A
23 50 A
00 32 A
00 18

07 02 E
07 33 S
07 40 E
08 00 E
08 33 S
08 40 E
09 15 E
09 33 S
09 57 S
10 00 E
10 35 S
10 55 E
11 45
12 27 E
13 27 K
13 27 F
13 52 S
14 37 S
14 52 E
15 17 S
16 25 E
17 39 E
17 48 S
17 55 E
18 55 E
19 05 S
19 47 E
20 40 E
20 55 S
21 30
22 20 E
22 45 S

08 17
08 50 A
08 42
09 18 A
09 45 A
09r40
10 26
10 50 A
11 22 A
11 27 A
11r37
12 12 A
12r45
13 40 A
14 38 A
14 46 A
14r52
15 56 A
15r52
16 40 A
17 40 A
18r40
18r52
19 00 A
20 13 A
20 43 A
21 15 A
22 12 A
22 12 A
22r33
23 25 A
00 38 A

A change at Reading
D Except Fridays
E Mondays to Fridays
F Fridays only
K Mondays to Thursdays
S Saturdays only

r Restaurant car
b Buffet service



PROJECT NO: 8345/2021		Serial Number: 7695	
ISSUING OFFICE: 4042 T.V.C. PARX			
PROGRAMME TITLE: Dr. Who			
STUDIO. 3	OP. DATE(S). 19/20 5 75	WEEK NO. 2	
CREW NO. 18	T.M.(S): R Hoplock/H.B. Bradley		
PROD./DIR. D.J. Russell			

ESTIMATE: FIRST/REVISED
DATE OF ISSUE: 30.4.75
PLEASE SIGN AND RETURN THIS FORM TO THE ISSUING OFFICE.
I ACCEPT/CANCEL THIS ESTIMATE
SIGNED: d12
DATE:

VARIABLE COSTS

TECHNICAL OPERATIONS CREW HOURLY CHARGES

Standard Team/Additional Staff booked for Standard Team hours	Res. Code	Booked Hrs.		Cost per Hr		Est. Charge	
		Units	Dec.	£	p	£	p
ST.O.D. Team + 5 Man/Men	C45	12	75	71	00	902	25

Additional staff booked but not for Standard Team hours.	Res. Code	Booked Hrs.		Cost per Hr		Est. Charge	
		Units	Dec.	£	p	£	p
1. Electronics Effects Op.	C51	12	75	3	00	38	25
2. Boom/P.A. Op.							
3.							

Late/Cancellation Charges

Late booking Premium for asterisked staff	Res. Code	Est. Charge
Cancellation charges		

£	p
940	50

TOTAL ESTIMATED VARIABLE COSTS

FIXED COSTS

STUDIO COST	Res. Code	Bkd. Hrs/Dys		Cost Hrs/D		Est. Charge	
		Units	Dec.	£	p	£	p
Operational Days	C72	1	00	1900	00	1900	00
Set/Light Days							

Late/Cancellation Charges

Late booking Premium	Res. Code	Est. Charge
Cancellation charges		

£	p
1900	00

TOTAL ESTIMATED FIXED COSTS

£	p
2940	50

TOTAL ESTIMATED COSTS



PRODUCTION STUDIOS: ESTIMATE OF COSTS

PROJECT NO: 2345/2022	Serial Number: 7616
ISSUING OFFICE: 4042 T.V.C. PABX	
PROGRAMME TITLE: Dr. Who.	
STUDIO. 3	OP. DATE(S). 19/20.5.75
WEEK NO. 21	
CREW NO. 18	T.M.(S): R Kapuck / H Bradley
PROD./DIR. DL Russell	

ESTIMATE: FIRST/REVISED
DATE OF ISSUE: 30.4.75
PLEASE SIGN AND RETURN THIS FORM TO THE ISSUING OFFICE.
I ACCEPT/CANCEL THIS ESTIMATE
SIGNED: [Signature]
DATE:

VARIABLE COSTS

TECHNICAL OPERATIONS CREW HOURLY CHARGES

Standard Team/Additional Staff booked for Standard Team hours	Res. Code	Booked Hrs.		Cost per Hr		Est. Charge	
		Units	Dec.	£	p	£	p
S.T.O. Team + 5 Man/Men	C45	12	75	71	00	902	25

Additional staff booked but not for Standard Team Hours.	Res. Code	Booked Hrs.		Cost per Hr		Est. Charge	
		Units	Dec.	£	p	£	p
1. Electronics Effects Op.	C51	12	75	3	00	38	25
2. Boom/P.A. Op.							
3.							

Late/Cancellation Charges	Res. Code	Est. Charge	
		£	p
Late booking Premium for asterisked staff			
Cancellation charges			

£	p
940	50

TOTAL ESTIMATED VARIABLE COSTS

FIXED COSTS

STUDIO COST	Res. Code	Bkd. Hrs/Dys		Cost Hrs/D		Est. Charge	
		Units	Dec.	£	p	£	p
Operational Days	C72	1	00	1900	00	1900	00
Set/Light Days							

Late/Cancellation Charges	Res. Code	Est. Charge	
		£	p
Late booking Premium			
Cancellation charges			

£	p
1900	00

TOTAL ESTIMATED FIXED COSTS

£	p
2840	50

TOTAL ESTIMATED COSTS

Philip Hinchcliffe

Organiser, Serials

Drama Serials

02345/2031-4

LOUIS MARKS

Producer/Story Editor, Plays Department (Drama Group)

Doctor Who 4H

BBC-1

Aspects of the story require special knowledge --
possessed by this writer who is a Ph.D.

4 x 24' scripts

Tr. Weeks 40-43 Saturdays

Week 27: 30th June/1st July; Week 29: 14th/15th July

24'

25'

April 30th, 1975

PROGRAMME PERSONNEL

TITLE: DOCTOR WHO 4G

PROJECT NOS: 02345/2021-4

FUNCTION	NAME	ROOM/ ADDRESS	TEL./EXT.
PRODUCER	PHILIP HINCHCLIFFE	505 Union	
STORY EDITOR	ROBERT HOLMES	"	
P.J.M.	GEORGE GALLACCIO	404 Threshold	
AUTHOR/EDITOR			
DIRECTOR	PADDY RUSSELL	410 Threshold	
F...	PETER GRIMWADE	"	"
F.P.M.	PAUL BRAITHWAITE	"	"
ASSIST.	VAL HODGKINSON	"	"
ENGINEER	CHRISTINE RUSCOE	309 Sc.Blk.TC	
DESIGN ASSIST.			
COSTUME DESIGNER	BARBARA KIDD	3137 TC	
COSTUME ASSIST.			
MAKE UP SUPERVISOR	JEAN STEWARD	E112 TC	
M/U ASSISTS.			
VISUAL EFFECTS	IAN SCOONES	202 Sc.Blk. TC.	
STISTS.			
TM 1	RON KOPLICK		
TM 2			
AND SUPERVISOR	BRIAN HILES		
GLASS OP.			
VISION MIXER			
F...			
CAM. CREW	18 (COLIN REID)		
INLAY OP.			
BUYER			
CONTACT ASSISTANT	NANSI DAVIES	S.205 Sulgrave	
POOLING ASSISTANT	PHYLLIS PAGE		
GRAPHICS DESIGNER			
IDENTIFICATION ROOM 2			
MUSIC	DUDLEY SIMPSON	Home No.	

PROGRAMME PERSONELL (2)

TITLE: DOCTOR WHO 4G

PROJECT NOS: 02345/2021-4

FUNCTION	NAME	ROOM/ADDRESS	TEL./EXT.
F.O.H.	IAN BRINDLE	E5 T.F.S.	
FILM CAMERA	JOHN McGLASHAN		
CAMERA ASSIST.	NIGEL MEAKIN		
SOUND RECORDIST	RON BROWN		
SOUND ASSIST.			
GRG.			
FX.			
FILM EDITOR	MIKE ADAMS		
ASSIST.			
LOC. OPS.			
DESIGN MANAGER	HARRY SMITH	330 Sc.Blk.TC	
GRAPHICS ORG.	DON SHUL	202 Sc.Blk.TC	
TEXT. ORG.	ANNE BAUGH	217 Sc.Blk.TC	
C. ST. DESIGN.	RICHARD WILMOT	373 Sc.Blk.TC	
S. ST. PROPS	BRUCE MESSENGER	269 Sc.Blk.TC	
DAY OP. ASST.	JOHN DAVIS (Filming Men)	127 Sc.Blk.TC	
COSTUME ORG.	JOHN CANTHORN	3017 TC	
COSTUME ALLOC.	DENVER HILL	3008 TC	
MAKE UP ORG.	JILL CONNOR	E 119 TC	
to T.S. ...	ALAN MILLER (Vision Mixers & F.A.s)	4023 TC	
STUDIO BOOKINGS	ERICK TAIT	4047 TC	
ARTISTS INDEX			

PROGRAMME CALENDAR FOR DOCTOR WHO 4 G

PROJECT NUMBERS: 02345/2021-4

WK.	SATURDAY	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
April 15	5	6	7	8	9	10	11
16	12	13	14	15	16	17	18
17	19	20	21	22	23	24	25
18	26	27	28	29	30 /-----FILMING-----/	1 May	2
MAY 19	3 OFF	4 OFF	5 M/U	6 Plan 1/2 M/U	7 /-O/R: 1/2 (Read 1-4)	8	9
20	10 ----- OFF -----	11	12	13	14	15 Plan 3/4	16
21	17 ----- OFF -----	18	19 STUDIO 1	20 STUDIO 2	21 /-O/R: 3/4	22	23
22	24 ----- OFF -----	25	26	27	28	29	30
JUNE 23	31 ----- OFF -----	1 June	2 STUDIO 3	3 STUDIO 4	4	5	6
24	7	8	9	10	11	12	13
25	14	15	16	17	18	19	
26	21	22	23	24	25	26	27
27	28	29	30	1 July	2	3	4
JULY 28	5	6	7	8	9	10	11
29	12	13	14	15	16	17	18

CAST BREAKDOWN

TITLE: DOCTOR WHO 4G

PROJECT NOS: 02345/2021-4

[illegible]

CAST BREAKDOWN

TITLE: DOCTOR WHO 4G

PROJECT NOS: 02345/2021-4

CHARACTER	ARTIST	AGENT	Cat FEE	F	1	2	3	4	5	6	Notes
DOCTOR	TOM BAKER	Jean Diamond		F	X	X	X	X			
SARAH JANE SMITH	ELISABETH SLADEN	Todd Joseph		F	X	X	X	X			
MARCUS SCARMAN	BERNARD ARCHARD	Beryl Seton		F	X	X	X	X			
LAURENCE SCARMAN	MICHAEL SHEARD	Jane Epstein		F	X	X	X	X			
IBRAHIM NAMIN	PETER MAYOCK	Boyack + Conway		F	X	X					
DR. WARLOCK	PETER COPLEY	Irene Dawkins		F	X	X					
COLLINS	MICHAEL BILTON				X						
ARMED	VIK TABLIAN				X						
ERNST CLEMENTS	GEORGE TOVEY	Essanay Ltd.		F		F/O					
SUTEKH	GABRIEL WOOLF	Margery Armstrong				X	X	X			* No Recorded over no Ep 3
MUMMY 1	NICK BURNELL	% Irene Dawkins	*	F	X	X	X	X			* Total fee for 4 eps + film
MUMMY 2	MELVYN BEDFORD	-ditto-	*	F	X	X	X	X			
MUMMY 3	KEVIN SELWAY	-ditto-	*		X	X	X	X			

'THE PYRAMIDS OF MARS'

Room 410 Threshold ext.

REHEARSAL SCHEDULE EPISODES 1 & 2

Airedale Avenue, London, W12

Rehearsal dates: 7th May - 17th. May (except Sunday)

09.30 - 13.00)

17th. May Technical run

NB. Sc.1, Ep. 1 will be rehearsed and recorded in Episode 3

will be given by the P.A. or A.F.M.

5th May 1975

Michael Bilton, Esq.,

Dear Michael Bilton,

I have pleasure in enclosing the script for
Episode I of "The Making of a Man" and am looking
forward to seeing you on ~~Monday~~, ~~Friday~~
at 10.30 for the read-through.

Best wishes.

Yours sincerely,

Assistant to Paddy Russell

Philip Hinchcliffe, Producer, Doctor Who

505 Union House

May 8th, 1975

DOCTOR WHO 4G - LEWIS GRIEFER (Project No. 02345/2021/4)

Ben Travers, Copyright

These scripts have been paid for in full but as you know they were totally rewritten by the Script Editor, Robert Holmes. Lewis Grier has chosen to remove his name from the scripts and asked us to substitute a pseudonym. The author, therefore, will officially be Stephen Harris. We have checked this with the Writers Guild to ensure there is no such writer.

Any residuals should in fairness go to Robert Holmes but I imagine this will not be possible. Perhaps you could advise me on this.

.....
Philip Hinchcliffe

5th May 1975

copy: H.A.C.Tel.

I have not been able to find any other early sources of information on the subject. I have also found a reference to the fact that the first of the series of the "The Vision of the Flowers".

၁၂၄

28

/s/ Assistant, Television Department

7096 T.C.

6th May, 1975

Dr. Who : Filming in Puppet Theatre

House Manager TC
H.S.O.Tel.

Copy: P.U.M. Dr. Who

P. 1

I. 500000

Day Manager, Scenic Services

This is to confirm that arrangements have been made for a number of
to be made in the area of the Puppet Theatre.
This is to confirm that arrangements have been made for a number of
special effects to be made for the area of the Puppet Theatre.
on Friday, 6th May, 1975.

The operator, who is responsible for the area of the Puppet Theatre,
will be responsible for the area of the Puppet Theatre.
The operator will be responsible for the area of the Puppet Theatre.
The operator will be responsible for the area of the Puppet Theatre.

The operator will be responsible for the area of the Puppet Theatre.
The operator will be responsible for the area of the Puppet Theatre.

JENNIE BETTS

(Jennie Betts)

Doc No: 70975

PRODUCTION DATE 10,2005,75 Wt. 21

WK

PROPERTY SURVEY N. 30 1/2 2027

WILLSON, C. W.

CODE G12 DAY8

[illegible]

Mr. J. C. ...

FILE

DRAFT FOR GRAPHICS REQUIREMENTS - "DR. WHO" - 4G

EPISODE 1 - 02345/2021

Could we please have the following T/J Slides to be in the usual "Dr. Who" format:-

OPENING SLIDES

1. Pyramids of Mars
2. by Stephen Harris
3. Part One
4. Part Two
5. Part Three
6. Part Four

CLOSING SLIDES

- | | |
|---|---|
| 1. Doctor Who
TOM BAKER | 7. Collins
MICHAEL BILTON |
| 2. Sarah Jane Smith
ELISABETH SLADEN | 8. Ahmed
(t.b.a.) |
| 3. Marcus Scarman
BERNARD ARCHARD | 9. WAAA Mummies (?)
NICK BURNELL
MELVYN BEDFORD
KEVIN SELWAY |
| 4. Laurence Scarman
MICHAEL SHEARD | |
| 5. Dr. Warlock
PETER COPLEY | 10. Written by
STEPHEN STEPHEN HARRIS |
| 6. Namin
PETER MAYOCK | 11. Production Unit Manager
GEORGE GALLACCIO
Production Assistant
PETER GRIMWADE |

/continued.....

13. Title Music by
RON GRAINER AND BBC
RADIOPHONIC WORKSHOP

Title Sequence by
BERNARD LODGE

14. Incidental Music by
DUDLEY SIMPSON

Special Sound
DICK MILLS

15. Costume Designer
BARBARA KIDD

Make-up
JEAN STEWARD

16. Visual Effects Designer
15. IAN SCOONES
~~JOHN FRIENLANDER~~

17. Studio Lighting
K. RON KOPLICK

Studio Sound
BRIAN HILES

18. Film Cameraman
JOHN McGLASHAN
Film Sound
ANDREW BOULTON
Film Editor
MIKE ADAMS

19. Script Editor
ROBERT HOLMES

20. Designer
CHRISTINE RUSCOE

21. Producer
PHILIP HINCHCLIFFE

22. Directed by
PADDY RUSSELL
BBC Colour

Property & Drawing Requirements

For Snr. Asst. Props. (Atloc) use only

File O/F. | Paper colour Gr.

Copies to

Director (3) ☒

Next

Ref. Room No.

V.T.R.

10th May

Date Due

8

Designer's Dressing Room

Page 1

Composite

Period 1911

Organ Room - Sp's 3 & 4

501 organ no 13

503 music sheets

504 stool 126

505 4 candelabra floor standing

507 sofa

508 side table

509 potted plants

510 pedestals

511 ornaments

512 library steps

513 books

514 dummy books

515 carpet

517 drapes, pelmets & ties

Rm 267

Property & Drapes Requirements

CONTINUATION SHEET

Page No. 2

- | Item No. | Description |
|----------|------------------------------------|
| 520 | hanging candelabra |
| 521 | bell pulls |
| 522 | wall lights - as paraffin F/P elec |
| 523 | table as paraffin F/P elec |
| 524 | |

V/FX

NO. 1

2 old chair He. alc.
dressing D.W.S.
dust cloths H.B.S.
egyptian chair
- Sp's 3 & 4 ✓
side tabl 100
light fittings P/P paraffin elec
door furniture
fire grate
log basket
pole & rings D.W.S. Rm 267
general dressing

Property & Display Requirements

Paul A. Braithwaite
AFM

1. Title Page

2. Table of Contents

3. Introduction

4. Chapter 1

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12. Chapter 9

13. Chapter 10

14. Chapter 11

15. Chapter 12

16. Chapter 13

17. Chapter 14

18. Chapter 15

19. Chapter 16

20. Chapter 17

21. Chapter 18

22. Chapter 19

23. Chapter 20

24. Chapter 21

25. Chapter 22

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13. Chapter 10

14. Chapter 11

15. Chapter 12

16. Chapter 13

17. Chapter 14

18. Chapter 15

19. Chapter 16

20. Chapter 17

21. Chapter 18

22. Chapter 19

23. Chapter 20

24. Chapter 21

25. Chapter 22

ACTION PROP LIST (EPISODES 1 & 2)

ROYALTY ROOM

1. 1 small clock (handmade - no gold on dial)
2. 1 small clock (handmade - no gold on dial)
3. 1 small clock (handmade - no gold on dial)
4. 1 small clock (handmade - no gold on dial)

ORGAN ROOM

5. 1 small clock (handmade - no gold on dial)
6. 1 small clock (handmade - no gold on dial)
7. 1 small clock (handmade - no gold on dial)
8. 1 small clock (handmade - no gold on dial)
9. 4 handkerchieves
10. 1 small clock (handmade - no gold on dial)
11. 1 doz. boxes of matches
12. 1 small clock (handmade - no gold on dial)
13. 1 small clock (handmade - no gold on dial)
- 13a. 1 small hurricane lamp + 5.0 per gallon

LODGE

14. 1 portable F/P oil lamp
15. 1 small clock (handmade - no gold on dial)
16. 1 small clock (handmade - no gold on dial)
17. 1 small clock (handmade - no gold on dial)
18. 1 small clock (handmade - no gold on dial)
19. 1 small clock (handmade - no gold on dial)
20. 1 small clock (handmade - no gold on dial)
21. 1 small clock (handmade - no gold on dial)
22. 1 small clock (handmade - no gold on dial)
23. 1 small clock (handmade - no gold on dial)
24. 1 small clock (handmade - no gold on dial)
25. 1 small clock (handmade - no gold on dial)

NO MORE CHANGES
B. 207

Paul A. Braithwaite AFM

DO NOT TYPE BELOW THIS LINE

PROG TITLE				DR. WHO				GRAPHICS				
Episode(s) / Sub Title				The Pyramids of Mars - Ep.				Distribution		Denotes Recipient		No of Cop
Proj. No(s)				02345/		Prod. Costing Wk(s)		Channel		To. -		Room No. and Building
Dept.				Drama Serials		Studio		BBC-1		Graphics Manager		202 Sc.Blk.TC.
Production day(s) and date(s)				Mon/Tues. 19/20 May - 1 & 2 Mon/Tues. 2/3 June - 3 & 4		Week(s)		21 23		Floor Manager		4023 TC.
Filming date(s)				30th April - 2nd May inc.		Week(s)		18		Scene Master		128 Sc.Blk.TC.
Producer				Philip Hinchcliffe		Room No		505		Building		Union
Director				Paddy Russell		410		Threshold		Te. Ext		File Copy
Designer				Christine Ruscoe		309 Sc.Blk		TC		Date Sent		*
										Date Required		Date Received

Amended 9.5.75

PROG. TITLE		DR. JEO			GRAPHICS				
Episode(s) / Sub Title		The Pyramids of Mars - Ep.			Distribution To		Denotes Recipient Room No. and Building		No of Cop
Proj. No(s)		02345/		Prod. Costing Wk(s)		Channel	BBC-1		
Dept.		Drama Serials			Studio				
Production day(s) and date(s)		Mon/Tues. 19/20 May = 1 & 2 Mon/Tues. 2/3 June = 3 & 4			Week(s)		21 23		
Filming date(s)		30th April - 2nd May inc.			Week(s)		18		
Producer		Philip Hinchcliffe			Room No		Building		Tel. Ext
Director		Paddy Russell			505		Union		
Designer		Christine Ruscoe			410		Threshold		
					309 Sc.Blk		TC		
					File Copy				1
					Date Sent				*
					Date Required		Date Received		

PROG. TITLE				DR. WHO				GRAPHICS				
Episode(s) / Sub Title				The Pyramids of Mars - Ep.				Distribution To		Denotes Recipient Room No. and Building		No of Cop
Proj. No(s)		02345/ 20.2		Prod. Costing Wk(s)		Channel BBC-1		Graphics Manager		202 Sc.Blk.TC.		4
Dept.		Drama Serials		Studio				Floor Manager		4023 TC.		1
Production day(s) and date(s)		Mon/Tues. 19/20 May - 1 & 2 Mon/Tues. 2/3 June - 3 & 4		Week(s)		21 23		Scene Master		128 Sc.Blk.TC.		1
Filming date(s)		30th April - 2nd May inc.		Week(s)		18		Philip Hinchcliffe		SoS W		
Producer		Philip Hinchcliffe		Room No.		505		Building		Union		
Director		Paddy Russell				410				Threshold		
Designer		Christine Ruscoe		309 Sc.Blk		TC		Tel. Ext.				
										File Copy		1
										Date Sent		
								Date Required		.75		
										Date Received		

1. Doctor Who

9. Productive
v. 0.02 online IC
production set

2. Marcus Carman

Amended 9.5.75

PROG. TITLE					GRAPHICS						
Episode(s) / Sub Title					Distribution To		Denotes Recipient Room No. and Building		☒	No of Cogs	
Proj. No(s)		Prod Costing Wk(s)		Channel	Graphics Manager		202 Sc.Blk.TC.				
Dept.				Studio		Floor Manager		4023 TC.			1
Production day(s) and date(s)				Week(s)		Scene Master		128 Sc.Blk.TC.			1
Filming date(s)				Week(s)							
Producer				Room No.		Building		Te Ext		File Copy	
Director										Date Sent	
Designer										*	
						Date Required		Date Received			

PROG TITLE				TELECINE BOOKING REQUEST/AMENDMENT											
Ep(s) and Sub Title				Distribution				Denotes Recipient				No of Copies			
Proj No(s)				Thru -				Room No and Building							
Dept.				Dept. Orig											
Product on day(s) and date(s)				To -											
Filming date(s)				F.A.C.				6055 T.C.							
Producer				Production Office											
Director															
Designer															
DR. WHO				The Pyramids of Mars - Ep. 1 & 2				02345/1001/2				Prod Costing Wk(s)		Channel BBC-1	
Drama Serials				Studio TC3				Week(s) 21				23			
Mon/Tues. 19/20 May - 1 & 2				Week(s) 21				23							
Mon/Tues. 2/3 June - 3 & 4				Week(s) 18											
30th April - 2nd May inc.				Room No				Building				Tel Ext			
Philip Hinchcliffe				505				Union				File Copy			
Paddy Russell				410				Threshold				Date			
Christine Ruscoe				309 Sc.Blk				TC				1			
INSERTS into				No of Machines				Rehearsal				Tx/Record			
Date(s)				16mm				35mm				From To			
Studio TC3				1				1400				1800 1930 2200			
O.B. Location				1				1400				1500 2100 2200			
2 - 2				1				1400				1620 1700 2200			
1				1				1400				1500 2100 2200			
TRANSFERS															
Film to VT															
Film to FR															
(Delete as appropriate)															
REVIEW															
VIP/Special															
(Delete as appropriate)															
Feed to Room No				Building				Tel Ext							
ADDITIONAL INFORMATION															
NB Standard Colour Facilities will be allocated unless special requirements are indicated below															
i.e. Mono/Neg/Cinemascope (Indicate Auto/Manual/Letterbox) /Variable Speed/Still Frame															
Signed															
(Producer/Director/Organiser)															
Delete as appropriate)															
Organiser's Tel.Ext.															
Accepted by Recording Unit F.A.C.															
Date															
Room 6055 T.C.															
Tel.Ext.															

From: Shirley Hinchcliffe, Producer, Doctor Who

Room No. 8
Building 100, Universal

Tel.
Ext

GRIFFER Lewis

date

Subject: 47 - 1700 - 1700 (Project No. 1001/221/4)

To: Ben "nervous" Bryant

PYRAMIDS OF MARS

These script ideas were read for an idea but as you know they were totally rewritten by the script editor, Robert Holmes. Lewis may for his own to remove his name from the script and ask us to substitute a pseudonym. The author, therefore, will officially be Robert Harris. We have checked this with the Writers Guild to ensure there is no such writer.

My residuals will be fairness to Robert Holmes but I imagine this will not be possible. Perhaps you could advise me on this.

Shirley Hinchcliffe
.....
Shirley Hinchcliffe

From: Head of Drama Group, Television

Room No. &

Building: 5098 T.C.

Tel. Ext.:

Date: 9th May 1975

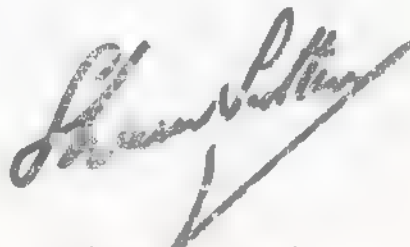
Subject: SUPPLY OF SCRIPTS TO SCRIPT LIBRARY

To: All Drama Offices

Keith Williams, Head of Script Unit, has asked me to remind you about the procedure for the above. It is part of the work of Script Unit to maintain the archives, complete the transfer of drama scripts to microfilm, and keep up an efficient supply of these scripts to Enterprises and other 'customers'. To do this, the Unit needs our co-operation, with the following:

1. (a) One white rehearsal script. For early information, and for reading on site by overseas visitors and potential buyers.
- *(b) One white original camera script. For transfers to microfilm.
- *(c) Three ordinary camera scripts. For distribution on request to Enterprises and other 'customers', and for urgent reference when the delay in printing from microfilm cannot be accepted.
- * Where scripts are originally typed on stencil (as in Serials Drama Department) and it is therefore impossible to provide an original white camera script, four yellow camera scripts should be sent.
2. Scripts must be in transmission order, in order to facilitate reading by customers.
3. Since microfilm will eventually represent the only record of the script, it is important that the original camera script be legible.

The sending of these scripts is the responsibility of the Director's Assistant the particular production.



(Shaun Sutton)

JC

9.5.75

Contract for Scenery & Dressing Properties

Action properties and practical electrics are charged separately

ORIGINAL/ADDITIONAL/REVISION TO NO

STUDIO/STAGE/LOCATION/OB/PHOTOCELL

From: CONTRACTS OFFICE, ROOM 274, SCENERY BLOCK, TELEVISION CENTRE, EXTN. AND

To (PRODUCER):

Philip and Cliffe

ISSUE DATE

20th April 1975

Acceptance or non-acceptance of all or part of this contract to be made without delay.

DIRECTOR

Penny Marshall

VTR DATE

Wk

PRODUCTION DEPT

FILMING OB DATE 20th April-2nd May '75 Wk 18

TITLE

Dr Who - 'Pyramids of Mars'

PROJECT No

DESIGNER

Cliffe and Philip

INTERNAL COSTS - G10

EXTERNAL COSTS - CODE 120

MAN HOURS

MATERIALS & DRESSING PROPERTIES

Quantity

£

£

NOTE THIS CONTRACT IS BASED UPON PRODUCTION INFORMATION RECEIVED TO DATE. ANY VARIATION OR ADDITION MAY RESULT IN A REVISED OR ADDITIONAL CONTRACT.

REMARKS:

Location Properties Only

Issued by

JACK JACKSON

Accepted by

for CONTRACTS OFFICE

PRODUCER

DESIGNER

Date

One signed copy to be returned to Room 274, Sc. Bl., T.C.

PROG. TITLE				GRAPHICS			
Pyramids of Mars - Eps 1 & 2				Distribution		Denotes Recipient	
Episode(s) / Sub Title				To		Room No. and Building	
Proj. No(s)		Prod Costing Wk(s)	Channel	Graphics Manager		202 Sc.Blk.TC.	
Dept.		Studio	TC3	Floor Manager		4023 TC.	
Production day(s) and date(s)		Week(s)	21	Scene Master		128 Sc.Blk.TC.	
Filming date(s)		Week(s)					
Producer		Room No	Building	Tel. Ext		File Copy	
Director						Date Sent	
Designer						9.5.75.	
				Date Required		Date Received	
				15.5.75.			

page 2....

EPISODE 1 & 2

CLOSING SLIDES cont.

- | | |
|--|---|
| <p>12. Title Music by
RON GRAINER AND BBC
RADIOPHONIC WORKSHOP</p> <p>Title sequence by
BERNARD LODGE</p> <p>13. Incidental Music by
DUDLEY SIMPSON</p> <p>Special sound
DICK MILLS</p> <p>14. Costumer Designer
BARBARA KIDD</p> <p>Make-Up
JEAN STEWARD</p> <p>15. Visual Effects Designer
IAN SCOONES</p> <p>16 Studio Lighting
RON KOPLICK</p> <p>Studio Sound
BRIAN HILES</p> | <p>17. Film Cameraman
JOHN McGlashan</p> <p>Film Sound
ANDREW BOULTON</p> <p>Film Editor
M.A.C. ADAMS</p> <p>18. Script Editor
ROBERT HOLMES</p> <p>19. Designer
CHRISTINE RUSCOE</p> <p>20 Producer
PHILIP HINCHCLIFFE</p> <p>21. Directed by
PADDY RUSSELL
BBC Colour</p> |
|--|---|

PROG. TITLE					GRAPHICS					
Episode(s) / Sub Title					Distribution			Denotes Recipient		No of Cop
					To -	Room No. and Building		☒		
Proj No(s)		Prod Costing Wk(s)		Channel	Graphics Manager	202 Sc.Blk.TC.			4	
Dept.				Studio		Floor Manager	4023 TC.		1	
						Scene Master	128 Sc.Blk.TC.		1	
Production day(s) and date(s)				Week(s)						
Filming date(s)				Week(s)						
Producer				Room No.	Building	Tel. Ext	/ /			
							File Copy		1	
Director							Date Sent		*	
Designer										
					Date Required		Date Received			

PROG TITLE				MEMO			
DR. HO				Distribution			
Episode(s) Sub Title				To		Denotes Recipient Room No and Building	
The Pyramids of Mars - Ep. 1 & 2				Kathleen Knight		4047 TC	
Proj No(s)		Prod Costing Wk(s)		Channel			
02345/2021-2				BBC-1			
Dept.		Studio					
Drama Serials		TC3					
Production days(s) and date(s)		Week(s)					
Mon/Tues. 19/20 May - 1 & 2		21					
Mon/Tues. 19/20 May - 1 & 2		21					
Filming date(s)		Week(s)					
30th April - 2nd May inc.		18					
Producer		Room No		Building		Tel Ext	
Philip Hinchcliffe		505		Union			
Director		410		Threshold			
Designer		309 Sc. Bldg		TC			
						File Copy	
						Date	
						9.5.75	

SUBJECT **REQUEST FOR DRESSING ROOMS**

May we please have dressing rooms as follows:-

Monday, 19th and Tuesday, 20th May : TC3

MR. TOM BAKER
MISS ELISABETH SLADEN
MR. BERNARD ARCHARD
MR. PETER COPLEY

Star dressing room please
- ditto -
- ditto -
- ditto -

MR. MICHAEL SHEARD
MR. PETER MAYOCK

Single, ground floor
- ditto -

MR. MICHAEL BILTON

(19th only)

MR. NICK BURNELL
MR. MELVYN BEDFORD
MR. KEVIN SELWAY

Many thanks.

Val Hodgkinson
Asst. to Paddy Russell

From: Head of Technical Operations, Television Studios

Room No. 8
Building.

7063 T.C.

Tel.
Ext.:

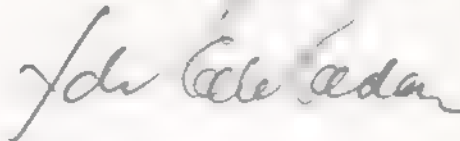
date: 12th May, 1975

Subject: SCREEN CREDITS: DR. WHO (4G)

To: Mr. P. Hinchcliffe

The above programme falls into the category which should merit an individual screen sound credit for Brian Hiles.

This credit should be placed in sequence order as close to the Director's credit as you think is justified by the creative contribution made by sound.



(J.D. Eden-Eadon)
for H.T.O. Tel.S.

From: Head of Engineering, Television Studios

Room No. &
Building

7024 T.C.

Tel.
Ext.

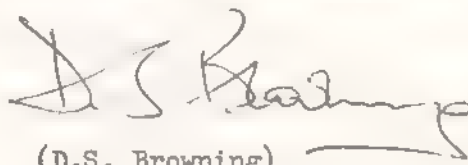
date: 12th May, 1975

Subject: RADIO TIMES CREDITS: DR. WHO (4G) (last only)

To: Mr. P. Hinchcliffe

The above programme falls into a category which should merit a "Radio Times" sound credit for Brian Hiles.

I should be grateful if you will make the necessary arrangements.

A handwritten signature in dark ink, appearing to read 'D.S. Browning', with a horizontal line drawn underneath the name.

(D.S. Browning)
for H.E.Tel.S.

DUDLEY SIMPSON

34/ND

ML1M

13 MAY 75

THE TERMS OF ATTACHED APPENDIX ML1M ARE AN INTEGRAL PART OF THE AGREEMENT

PROGRAMME TITLE: DR WHO 4G "THE PYRAMIDS OF MARS" EP 1

RECORDING DATE(S) (OR LIVE TX) : 14 MAY 75:

PROJECT NO(S): 023452021

DIRECTOR OR PRODUCER: PHILIP HINCHCLIFFE/PADDY RUSSELL

CONTRIBUTION: TAKING PART AS

PERFORMANCE FEE

REQUIRED BY PRODUCER/DIRECTOR TO
PLAY THE ORGAN

TOTAL

ATTENDANCES REQUIRED:

14TH MAY 1975

1700-1900 HOURS

ST AUGUSTINE'S CHURCH

THE PERFORMANCE FEE PER PROGRAMME COVERS ONE BROADCAST OF THE PERFORMANCE
OR RECORDING UNDER CLAUSE 18(C) OF THE APPENDIX HERETO.
PERCENTAGE OF PERFORMANCE FEE PAYABLE FOR EACH REBROADCAST ACTUALLY GIVEN
UNDER CLAUSE 18(D) OF THE APPENDIX HERETO: 50%.

DUDLEY SIMPSON

T

C023452021SIMPA165655806N6C0*N/1

s.c. T.V. Accounts.
Paddy Russell ✓
Serials.
C.
F.

Ref: 02345/2021/42, JG Nxt.

14th May 1975.

Mrs.
Mrs. Lodi v.,
St. Mary's,
East London,
Mr. Newbury,
Hendon.

Dear Madam,

P. V. C.

In consideration of the help and assistance which you kindly provided for our Director, Paddy Russell at St. Mary's, I am enclosing a cheque for £ (Twenty five pounds). The fee stated is exclusive of Value Added Tax. If you are registered for V.A.T. and wish to recover V.A.T. for us, you should render a proper tax invoice showing the fee plus V.A.T. less the amount already paid.

Thank you for your co-operation in this matter.

Yours faithfully,

Carol Vigne,
A/Assistant, Facilities,
Television Administration.

Encl.

Television Accounts:

Please enclose cheque for: £ made payable to: Mrs.
and charge to: Dr. Who.

Project no: 02345/2021 Code 108.



PRODUCTION STUDIOS: ESTIMATE OF COSTS

PROJECT NO: 2245/2023	Serial Number: 1789
ISSUING OFFICE: 4042 T.V.C. PABX	
PROGRAMME TITLE: Dr. Who.	
STUDIO. 6	OP. DATE(S): 2/3. 6. 15
CREW NO. 18	T.M.(S): R. Koplich/H. Bradley
PROD./DIR. J.L. Russell	

ESTIMATE: FIRST/REVISED
DATE OF ISSUE: 14.5.75
PLEASE SIGN AND RETURN THIS FORM TO THE ISSUING OFFICE
I AM / CANCEL THIS ESTIMATE
SIGNED:
DATE:

VARIABLE COSTS

TECHNICAL OPERATIONS CREW HOURLY CHARGES

Standard Team/Additional Staff booked for Standard Team hours	Res. Code	Booked Hrs.		Cost per Hr		Est. Charge	
		Units	Dec.	£	p	£	p
S.T.O. Team + 2 Man/Men	C45	25	50	71	00	1810	50

Additional staff booked but not for Standard Team Hours.	Res. Code	Booked Hrs.		Cost per Hr		Est. Charge	
		Units	Dec.	£	p	£	p
1. Electronics Effects Op.	C51	25	50	3	00	76	50
2. Boom/P.A. Op.							
3.							

Late/Cancellation Charges

Late/Cancellation Charges	Res. Code	Est. Charge	
		£	p
Late booking Premium for asterisked staff			
Cancellation charges			

£	p
1887	00

TOTAL ESTIMATED VARIABLE COSTS

FIXED COSTS

STUDIO COST	Res. Code	Bkd. Hrs/Dys		Cost Hrs/D		Est. Charge	
		Units	Dec.	£	p	£	p
Operational Days	C72	2	00	1900	00	1900	00
Set/Light Days							

Late/Cancellation Charges

Late/Cancellation Charges	Res. Code	Est. Charge	
		£	p
Late booking Premium			
Cancellation charges			

£	p
1900	00

TOTAL ESTIMATED FIXED COSTS

£	p
3787	00

TOTAL ESTIMATED COSTS

PROG TITLE				RELEASE OF ARTISTS' FEES			
DR. XHO				Distribution Denotes Recipient ☒			
Episodes/ Sub Title				To			
The Pyramids of Mars - Ep. 1-4				Room No and Building			
Pro. No(s)				Tel. Accounts			
02345/2021				621, 33 Cav. Sq.			
Prod Costing Wk(s)				(Artists' Payments)			
Channel				Contract Asst			
BBC-1				Phyllis Page			
Dept.				8.207			
Drama Serials				S.H. *			
Studio							
Production day(s) and date(s)							
Mon/Tues. 19/20 May - 1 & 2							
Mon/Tues. 2/3 June - 3 & 4							
Filing date(s)							
29th							
30th April - 2nd May inc.							
Room No				Building			
505				Union			
410				Threshold			
309 Sc. Blk				TC			
Tel Ext				File Copy			
				Date			
				15.5.75			
Producer				1			
Philip Hinchcliffe							
Director							
Paddy Russell							
Designer							
Christine Riscoe							

This is notification for release of payment prior to the programme being completed.

The following artists have completed ~~work~~ filming in accordance with their contracts and may now be paid:-

TOM BAKER
 ELISABETH SLADEN
 BERNARD ARCHARD
 MICHAEL SHEARD
 PETER COLEY
 PETER MAYOCK
 GEORGE TOVEY
 NICK BURNELL
 MELVYN BEDFORD
 KEVIN SELWAY

Thanks.

Val Hodgkinson.
 Asst. to Paddy Russell

Contract for Scenery & Dressing Properties

Action properties and practical electricians are charged separately

No

07564

ORIGINAL/ADDITIONAL/REVISION ~~16/18~~

STUDIO/STAGE/LOCATION/OB/PHOTOGRAPH

From: CONTRACTS OFFICE, ROOM 274, SCENERY BLOCK, TELEVISION CENTRE, EXTN AND

To (PRODUCER):

PHILIP HILL PHILIP H

ISSUE DATE

15th May, 1971

Acceptance or non-acceptance of all or part of this contract to be made without delay.

DIRECTOR

J. P. H. HILL

VTR DATE

Wk

PRODUCTION DEPT

Drama Serials.

FILMING/OB DATE

Wk.

TITLE

DR. WHO Eps. 3&4 "4G"

PROJECT No

2345/2023&4

DESIGNER

C. Ruseco

INTERNAL COSTS - G10

EXTERNAL COSTS - CODE 120

MAN HOURS

MATERIALS & DRESSING PROPERTIES

Quantity

£

£

7.1

2171.00

NOTE: THIS CONTRACT IS BASED UPON PRODUCTION INFORMATION RECEIVED TO DATE. ANY VARIATION OR ADDITION MAY RESULT IN A REVISED OR ADDITIONAL CONTRACT.

REMARKS:

Props to Follow.

Jablite Sculptor work & Materials, contra.

Issued by

JACK JOHNSON

Accepted by

for CONTRACTS OFFICE

PRODUCER

DESIGNER

Date

One signed copy to be returned to Room 274, Sc. Bl., T.C.

PROG. TITLE				GRAPHICS				
Episode(s) / Sub. Title				Distribution To			Denotes Recipient ☒	No of Cops
Proj. No(s)		Prod. Costing Wk(s)	Channel	Graphics Manager		202 Sc.Blk.TC.		4
Dept.		Studio		Floor Manager		4023 TC.		1
Production day(s) and date(s)		Week(s)		Scene Master		128 Sc.Blk.TC.		1
Filming date(s)		Week(s)						
Producer		Room No.	Building	Tel. Ext				
Director					File Copy 1			
Designer					Date Sent			
				Date Required		Date Received		

ORIGINAL/AMENDMENT to No.

(Delete as required)

DR. WMO. - Pyramids of Mars

DATE: 16/5/75

Paddy Russell

CREWING

CAMERA
SOUND
F.A. (Gen.)
LIGHTS

EQUIPMENT

[illegible]

EQUIPMENT COST/DAY:

F.O.M

/ Assistant, Television Administration Department.

7096 T.C.

16th May, 1975

Dr. Ho: Filming in P.L. 1. 1. Tel.

House Manager TC.

H.S.O. Tel.

Copy: F.U.M. Mr. Ho

P. Russell

I. Soones

Day Manager, scenic services

This is to confirm that Dr. Ho have to do some additional filming in the Puppet Theatre on Thurs. 22nd and Fri. 23rd May 1975.

The arrangements will be the same as for the earlier filming on 7-9th May 1975 - see my memo of 6th May.

JENNIE BETTS

Jennie Betts.

'DR. WHO' - SERIAL 4G

'PYRAMIDS OF MARS'

EPISODE ONE

DIRECTOR: PADDY RUSSELL

02345/2021-4

S T O R Y R U N N I N G O R D E R

PG.	SCENE	ARTISTS/ EXTRAS	LIGHT	F/X	SOUND	CAMS/ BOOMS	SHOTS
1	TK-1 OPENING TITLES						
2	1. Int. Egyptian Tomb	Ahmed M. Scarman	Day Clink of light Red & green lights	Stone moved	Pick & shovel Organ		
6	TK-2 EXT. SPACE - Tardis (Stock shot)						
7	2. Int. Tardis	Dr. Who Sarah Sutekh	Lights flicker	Lights explode Puffs of smoke Sutekh's misty image	Organ		
13	3. Int. Egyptian Room	Dr. Who Sarah	Day		Organ		
15	TK-3 EXT. PRIORY. DAY (establishing shot with noise over)						
16	4. Int. Lobby	Collins	Day		Organ		
17	5. Int. Organ Room	Namin Collins Warlock	Day		Organ		
21	6. Int. Lobby	Collins	Day				

PG.	SCENE	ARTISTS/ EXTRAS	LIGHT	F/X	SOUND	CAMS/ BOOMS	SHOTS
22	7. Int. Passage	Dr. Who Sarah	Day				
24	8. Int. Lobby	Collins	Day				
25	9. Int. Passage	Collins	Day				
26	10. Int. Egyptian Room	Dr. Who Sarah Collins	Day				
29	TK-4 EXT. HOUSE. DAY	Dr. Who Sarah	Day				
30	11. Int. Egyptian Room	Collins	Day	Mummy case opens			
31	TK-5 EXT. HOUSE. DAY	Dr. Who Sarah	Day				
32	12. Int. Organ Room	Namin Sarah Warlock Dr. Who	Day		Cry		
34	13. Int. Lobby	Namin	Day				
35	14. Int. Egyptian Room	Namin Warlock Collins Dr. Who Sarah Mummy	Day	Mummy case closes Gun			
37	15. Int. Lobby	Sarah Warlock Dr. Who	Day				

PG.	SCENE	ARTISTS/ EXTRAS	LIGHT	F/X	SOUND	CAMS/ BOOMS	SHOTS
38	TK-6 EXT. GROUNDS. DAY	Dr. Who Sarah Warlock	Day				
39	16. Int. Passage	Namin Mummy	Day				
40	17. Int. Lobby	Mummy	Day				
41	TK-7 EXT. GROUNDS. DAY	Dr. Who Sarah Warlock Namin Mummy L. Scarman	Day	Gun	Organ Branch cracks Footsteps Rustling		
45	18. Int. Organ Room	Namin	Dusk		Organ		
46	19. Int. Lodge	L. Scarman Dr. Who Warlock Sarah	Dusk	Marconi- scope valve explodes Smoke			
52	20. Int. Organ Room	Namin 3 Mummies	Night	Mummy case vibrates	Organ		
53	21. Int. Lodge	Dr. Who Sarah L. Scarman Warlock	Night				
56	22. Int. Organ Room	Namin 3 Mummies	Night Green light	Mummy case vibrates	Organ		
57	23. Int. Lobby	Dr. Who Sarah L. Scarman	Night		Organ Crack of door pushed open		

PG.	SCENE	ARTISTS/ EXTRAS	LIGHT	F/X	SOUND	CAMS/ BOOMS	SHOTS
58	24. Int. Organ Room	Namin 3 Mummies M. Scarman	Night Green light	Mummy case opens Back of case dissolves Vortex	Organ		
60	25. Int. Lobby	Dr. Who Sarah L. Scarman	Night				
61	26. Int. Organ Room	M. Scarman Namin 3 Mummies	Night	Vortex Mummy case closes Smoking foot- prints Smould- ering clothes			
63	27. Int. Lobby	Dr. Who Sarah L. Scarman	Night		Scream		
64	28. Int. Organ Room	Namin M. Scarman	Night	Smould- ering clothes			
64	TK-8 CLOSING TITLES						

'DR. WHO' - SERIAL 4G

'PYRAMIDS OF MARS'

EPISODE TWO

DIRECTOR: PADDY RUSSELL

02345/2021-4

S T O R Y R U N N I N G O R D E R

PG.	SCENE	ARTISTS/ EXTRAS	LIGHT	F/X	SOUND	CAMS/ BOOMS	SHOTS
1	TK-1 OPENING TITLES						
1	1. Int. Organ Room	M. Scarman Namin 3 Mummies	Night				
2	2. Int. Lobby	Dr. Who Sarah L. Scarman	Night				
3	3. Int. Organ Room	M. Scarman 3 Mummies	Night				
4	4. Int. Lobby	Dr. Who L. Scarman Sarah	Night				
5	5. Int. Organ Room	M. Scarman 3 Mummies	Night				
6	6. Int. Lobby	Dr. Who Sarah L. Scarman M. Scarman 3 Mummies	Night				
7	7. Int. Organ Room	Dr. Who L. Scarman Sarah	Night	Vortex Flash & explosion			

PG.	SCENE	ARTISTS/ EXTRAS	LIGHT	F/X	SOUND	CAMS/ BOOMS	SHOTS
11	TK-2 EXT. WOODS. DAWN	Clements Mummy	Dawn	Gun Trap			
12	8. Int. Organ Room	Dr. Who Sarah L. Scarman	Day				
14	TK-3 EXT. GROUNDS. DAY	Clements	Day	Force field Gun Pebble	Crackle of static		
✓	9. Int. Lodge	Warlock M. Scarman Mummy	Day				
19	TK-4 EXT. LODGE. DAY	Clements M. Scarman Mummy	Day	Gun	Scream		
20	10. Int. Priest's Hole	Dr. Who Sarah L. Scarman	Day				
24	11. Int. Organ Room	M. Scarman Namin 3 Mummies	Day				
25	12. Int. Priest's Hole	Dr. Who Sarah L. Scarman	Day				
26	13. Int. Organ Room	M. Scarman	Day	Window pane explodes Injured chest Injury vanishes	Shot		

PG.	SCENE	ARTISTS/ EXTRAS	LIGHT	F/X	SOUND	CAMS/ BOOMS	SHOTS
27	TK-5 EXT. GROUNDS. DAY	Clements M. Scarman (VO)	Day	Gun			
28	14. Int. Organ Room	M. Scarman	Day				
29	TK-6 EXT. GROUNDS. DAY	Clements Mummy	Day	Gun breaks in half			
30	15. Int. Organ Room	M. Scarman Dr. Who Sarah L. Scarman	Day				
31	16. Int. Lobby	Dr. Who Sarah L. Scarman	Day				
32	17. Int. Passage	Dr. Who Sarah L. Scarman	Day				
33	18. Int. Egyptian Room	M. Scarman Namin 2 Mummies	Day				
34	19. Int. Passage	M. Scarman 2 Mummies Dr. Who Sarah L. Scarman	Day				
35	20. Int. Egyptian Room	Dr. Who Sarah L. Scarman Namin	Day				

PG.	SCENE	ARTISTS/ EXTRAS	LIGHT	F/X	SOUND	CAMS/ BOOMS	SHOTS
38	21. Int. Passage	M. Scarman Mummies	Day				
39	22. Int. Egyptian Room	Dr. Who M. Scarman Mummies	Day				
40	23. Int. Tardis	Dr. Who Sarah L. Scarman	Flashes of light		Humming of controls		
42	24. Ext. Tardis	Sarah	Black- ness	Dust Ash whirls	Wind		
43	25. Int. Tardis	Sarah Dr. Who L. Scarman					
45	TK-7 EXT. GROUNDS. DAY	2 Mummies Clements	Day				
46	26. Int. Egyptian Room	Dr. Who Sarah L. Scarman	Day				
47	27. Int. Organ Room	M. Scarman	Day Green light				
48	28. Int. Lodge	Dr. Who L. Scarman Sarah Warlock	Day		Cry		
52	TK-8 EXT. GROUNDS. DAY	Clements 2 Mummies L. Scarman	Day	Rifle			

PG.	SCENE	ARTISTS/ EXTRAS	LIGHT	F/X	SOUND	CAMS/ BOOMS	SHOTS
53	29. Int. Lodge	Dr. Who L. Scarman Sarah 2 Mummies	Day	Door splinters & falls			
54	30. Int. Organ Room	M. Scarman	Day				
55	31. Int. Sutekh's Tomb	Sutekh (VO)	Day Light fades				
56	32. Int. Lodge	Dr. Who Sarah L. Scarman 2 Mummies	Day	Flash of high voltage elect- ricity			
56	TK-9 CLOSING CREDITS						

'DR WHO' - SERIAL 4G

'PYRAMIDS OF MARS'

EPISODE THREE

DIRECTOR: PADDY RUSSELL

02345/2021-4

S T O R Y R U N N I N G O R D E R

PG.	SCENE	ARTISTS/ EXTRAS	LIGHT	F/X	SOUND	CAMS/ BOOMS	SHOTS
1	TK-1 OPENING TITLES						
1	1. Int. Lodge	Dr. Who Sarah L. Scarman Mummy	Day				
4.	2. Int. Organ Room	M. Scarman	Day				
5.	3. Int. Tomb	Sutekh M. Scarman					
6	4. Int. Organ Room	M. Scarman	Day				
7	TK-2 EXT. GROUNDS	Dr. Who Sarah 3 Mummies M. Scarman	Day				
9	5. Int Lodge	L. Scarman Dr. Who Sarah	Day				
13	TK-3 EXT GROUNDS	Dr. Who Sarah	Day		High tension singing sound		
16	6. Int. Tomb	Sutekh		Flash line of light	Light Alarm noise		

PG.	SCENE	ARTISTS/ EXTRAS	LIGHT	F/X	SOUND	CAMS/ BOOMS	SHOTS
17	TK-4 EXT. GROUNDS DAY	Dr. Who Sarah	Day		Fading of singing sound		
18	7. Int Organ Room	M. Scarman Sutekh	Day				
19	8. Int Tomb	M. Scarman Sutekh					
20	9. Int. Organ Room	Sutekh M. Scarman	Day				
21	10. Int. Tomb	Sutekh M. Scarman					
22	TX-5 EXT. GROUNDS DAY	Dr. Who Sarah	Day				
23	11. Int. Lodge	L. Scarman	Day				
	TX-6 EXT. GROUNDS DAY	Dr. Who Sarah	Day				
27	12. Int. Lodge	L. Scarman M. Scarman	Day				
32	TX-7 EXT, GROUNDS DAY	Dr. Who Sarah 2 Mummies	Day				
33	13. Int. Lodge	Dr. Who Sarah L. Scarman	Day				

PG.	SCENE	ARTISTS/ EXTRAS	LIGHT	F/X	SOUND	CAMS/ BOOMS	SHOTS
36	14. Int. Egyptian Room	M. Scarman 2 Mummies	Day				
38	15. Int. Lodge	Dr. Who Sarah	Day				
40	16. Int. Organ Room	M. Scarman	Day		Eerie Clangour		
41	17. Int. Tomb	Scarman Sutekh					
42	18. Int. Organ Room	M. Scarman Sutekh	Day	Smoke from hand	Sizzle noise		
44	TX-8 EXT. GROUNDS DAY	Dr. Who Sarah 3 Mummies M. Scarman	Day	flame from box.	Rifle shot		
48	19. Int. Organ Room	M. Scarman Sutekh Dr. Who	Day		Organ note		
50	TX-9 EXT. GROUNDS DAY	M. Scarman 2 Mummies	Day				
51	20. Int. Tomb	Dr. Who Sutekh		Smould- ering fabric			
53	TX-10 EXT GROUNDS DAY	Mummy	Day	Flame from box	Explosion		
54	21. Int. Tomb	Dr. Who Sutekh		Flame and smoke	Cry		

'DR WHO' - SERIAL 4G

'PYRAMIDS OF MARS'

EPISODE FOUR

DIRECTOR: PADDY RUSSELL

02345/2021-4

S T O R Y R U N N I N G O R D E R

**
1 TX-1: OPENING TITLES TX-2: Ext. Grounds Day

PG.	SCENE	ARTISTS/ EXTRAS	LIGHT	F/X	SOUND	CAMS/ BOOMS	SHOTS
** 2	1. Int. The Tomb	Dr. Who Sutekh M. Scarman Sarah Mummy			Organ note		
7	2. Int. Organ Room	Sarah Mummies Sutekh M. Scarman	Day				
8.	3. Int. Tomb	Sutekh Dr. Who		Tardis key			
11	4. Int. Organ Room	Sarah M. Scarman Sutekh Mummies	Day		Organ note		
12	5. Int Tomb	Dr. Who Sutekh					
13	6. Int Organ Room	Scarman Sutekh Dr. Who Sarah Mummies	Day				
16	7. Int Egyptian Room	Dr. Who Sarah M. Scarman Mummies	Day		Tardis noise		

PG.	SCENE	ARTISTS/ EXTRAS	LIGHT	F/X	SOUND	CAMS/ BOOMS	SHOTS
17	8. Int Tomb (Mars)	Dr. Who Sutekh M. Scarman Sarah Mummy					
20	9. Int. Passage	M. Scarman Sutekh Mummy					
21	10 Int. Tomb (Mars)	Dr. Who Sarah					
22	11. Int Passage	Dr. Who Sarah					
24	12. Int. Passage	Dr. Who Sarah		Light ning arc			
26	13. Int. Passage	Scarman Sutekh Mummy					
27	14. Int. Tomb	Sutekh					
28	15. Int. Passage	Sutekh M. Scarman Dr. Who Sarah Mummy					
31	16. Int. Passage	Dr. Who Sarah			Low growl		
33	17. Int. Tomb	Sutekh					

PG.	SCENE	ARTISTS/ EXTRAS	LIGHT	F/X	SOUND	CAMS/ BOOMS	SHOTS
34	18. Int. Passage	M. Scarman Mummy			High elec- tronic oscil- lation		
35	19. Int. Passage	Dr. Who Sarah					
37	20. Int. Passage	Sarah					
38	21. Int. Tomb (Mars)	Sutekh Mummy Scarman Mummy robot					
40	22. Int. Passage	Dr. Who Sarah					
41	23. Int. Tomb (Mars)	Dr. Who Sarah M. Scarman Mummies Sutekh			Globe exp- lodes		
43	TK-3						
44	24. Int. Passage	Dr. Who Sarah					
45	25. Int. Tomb	Sutekh					
46	26. Int. Tomb (Mars)	Dr. Who Sarah		Light flashes	Tardis noise		
47	27. Int. Egyptian Room	Dr. Who Sarah	Day		Tardis noise		

PG.	SCENE	ARTISTS/ EXTRAS	LIGHT	F/X	SOUND	CAMS/ BOOMS	SHOTS
4	28. Int. Tomb	Sutekh					
49	29. Int. Organ Room	Dr. Who Sarah Mummy Sutekh	Day	Tunnel effect Flames			
54	30. Int. Egyptian Room Mummy	Dr. Who Sarah Mummy	Day	Flames Smoke. Glass exploding, joists collapsing.	Noise of fire		
55	STILL: Ext. Priory		Day	Flames	Noise of fire		
55	TK-4 END TITLES						

07591

STUDIO/STAGE/LOCAT ON/OB/PHOTOCALL

To (PRODUCER): **PAUL C. CLINT**

ISSUE DATE 19th May, 1975

Acceptance or non-acceptance of all or part of this contract to be made without delay.

VTR DATE

Wk

FILMING/OB DATE

wk

PROJECT No. _____

DESIGNER **CM** 3[illegible]

NOTE: THIS CONTRACT IS BASED UPON PRODUCTION INFORMATION RECEIVED TO DATE. ANY VARIATION OR ADDITION MAY RESULT IN A REVISED OR ADDITIONAL CONTRACT.

REMARKS.

Properties only including low fire.

Issued by

Accepted by

for CONTRACTS OFFICE

PRODUCER

Date _____

One signed copy to be returned to Room 274, Sc. B1. T.C.

FILM OPERATIONS AND SERVICES SHOOTING CONFIRMATION

ORIGINAL/AMENDMENT* to No. _____
(Delete as required)

PRODUCTION:

DIRECTOR:

PROJECT NO. 02345/2021

DATE:

SHOOTING DATES

CREWING

CREWING	SHOOTING DATES						
	Sat	Sun	Mon	Tue	Wed	Thur	Fri
CAMERA				2	2	2	2
SOUND				2	2	2	2
F.A. (Gen.)						1	
LIGHTS				3	3	3	3
TOTAL CREW NUMBER:				7	7	8	7

EQUIPMENT

EQUIPMENT	£	s.	£	s.	£	s.	£	s.	£	s.	£	s.	£	s.
CAMERA							17	0	17	0	17	0	17	0
2nd CAMERA - locam							-	-	-	20	0	-	-	-
STANDARD SOUND							11	0	11	0	11	0	11	0
LIGHTING							42	0	42	0	42	0	42	0
ALT/GENERATOR							25	0	25	0	25	0	25	0
DOLLY													9	0
ZOOM 20:1							3	0	3	0	3	0	3	0
1 set storage							2	0	2	0	2	0	2	0
1 ERM 50														
EQUIPMENT COST/DAY:							100	0	100	0	120	0	109	0

REMARKS

- When this form is used to notify a change of quoted crew number/equipment rate, only the rates for the particular day or days which have been amended will appear, and reference should be made to the original rate confirmation for full information.

- N.B. 1) All crew hours are chargeable from 1000 or time of leaving base (whichever is earlier) to time of returning to base or 1700 (whichever the later), plus one hour to cover preparation and clearing.

- 2) If the crew return time to base is later than 2300 hours, an additional 8 hours of crew time is chargeable. If two or more consecutive filming days, this charge is only applicable to the last day's filming. F.O.M.

FILM OPERATIONS AND SERVICES SHOOTING CONFIRMATION

ORIGINAL/AMENDMENT to No.
(Delete as required)

PRODUCTION: *Dr Who - Pyramids of Mars*
DIRECTOR: *Paddy Russell*

PROJECT NO. 02345 / 2021

DATE: 19/5/75

SHOOTING DATES

CREWING			5.5		7.5	8.5	9.5
	Sat	Sun	Mon	Tue	Wed	Thur	Fri
CAMERA			1		2	2	2
SOUND							
F.A. (Gen.)							
LIGHTS					4	4	4
TOTAL CREW NUMBER:			1		6	6	6

Rewe

EQUIPMENT

	£	s.	£	s.	£	s.	£	s.	£	s.	£	s.	£	s.
1st CAMERA 16mm H/S Mitchell									35	0	35	0	35	0
2nd CAMERA 13 L / minute									7	0	7	0		
STANDARD SOUND														
LIGHTING									42	0	42	0	42	0
ALT/GENERATOR									45	0	45	0	45	0
DOLLY														
ZOOM														
57									1	50	1	50		
EQUIPMENT COST/DAY:									131	0	131	0	122	0

REMARKS

* When this form is used to notify a change of quoted crew number/equipment rate, only the rates for the particular day or days which have been amended will appear, and reference should be made to the original rate confirmation for full information.

N.B. 1) All crew hours are chargeable from 1000 or time of leaving base (whichever is earlier) to time of returning to base or 1700 (whichever is later), plus one hour to cover preparation and clearing.

2) If the crew return time to base is later than 2300 hours, an additional 8 hours of crew time is chargeable if two or more consecutive filming days, this charge is only applicable to the last day's filming. F.O.M.

Original Version 1076.

Delete Inapplicable

TO: Philip Hincholiffe

Date issued: 22.5.75

DIRECTOR Paddy Russell

PROJECT No. 2345/2023

PROPERTY BUYER B. Barker

NOTE:

1. The contract is made with the understanding that the property is to be sold to the buyer on the basis of the information provided in the contract and the buyer is to be responsible for the accuracy of the information.
2. The contract is made with the understanding that the property is to be sold to the buyer on the basis of the information provided in the contract and the buyer is to be responsible for the accuracy of the information.

Page 1

20/05/75

Page 1

Page 1

Page 1

PROG TITLE				ARTISTS' TIME SHEET (FOR POSS BLE SUPPLEMENTARY PAYMENTS)			
DR. WHO				Distribution		Denotes Recipient	
Ep(s) / Sub Title The Pyramids of Mars - Ep.				To		Room No and Building	
Proj No(s)		Prod Costing Wk(s)	Channel	Booking Assistant		S.207 S.H.	
02345/			BBC-1	Dept. Org.:		O. SERIALS	
Dept.			Studio			406 Thresh.	
Production day(s) and date(s)			Week(s)				
Mon/Tues. 19/20 May - 1 & 2			21				
Mon/Tues. 2/3 June - 3 & 4			23				
Filing date(s)			Week(s)				
30th April - 2nd May inc.			18				
Producer			Room No	Building	Tel Ext	File Copy	
Philip Hinchcliffe			505	Union		1	
Director			410	Threshold		Date	
Designer			309 Sc.Blk	TC		23.5.75.	

CAMERA REHEARSAL and RECORDING (give Dates and Times)

GIVE FULL DETAILS OF HOURS WORKED FOR FILMING AND STUDIO DAYS
BUT FOR OUTSIDE REHEARSAL ONLY WHERE OVERTIME OR EXTRA DAYS OCCURRED.

Name of Artist Contributor	Date	Hours Worked	Description: i.e. Extra Reh., Sound, Pre Rec, Dubbing, Filming, Photocall, Read thro, Fittings, Expenses etc.	£	p
TOM BAKER	29.4.75.	1030 - 1815	Filming		
LIZ SLADEN	29.4.75.	0830 - 1815	"		
TOM BAKER	30.4.75.	0810 - 1800			
LIZ SLADEN	30.4.75	0810 - 1800	"		
PETER MAYOCK	" "	0810 - 1800			
PETER COPLEY	" "	0745 - 1800			
MICHAEL SHEARD	" "	0810 - 1800			
BERNARD ARCHARD	" "	0745 - 1800	"		
NICK BURNELL	" "	0810 - 1800			
MELVYN BEDFORD	" "	0810 - 1800			
GEORGE TOVEY	" "	0810 - 1800	"		
TOM BAKER	1.5.75	0810 - 1600			
LIZ SLADEN	1.5.75.	0810 - 1800	"		
BERNARD ARCHARD	" "	0810 - 1830			
NICK BURNELL	" "	0810 - 1845			
MELVYN BEDFORD	" "	0810 - 1830			
KEVIN SELWAY	" "	0810 - 1830			
GEORGE TOVEY	" "	0810 - 1845	"		
GEORGE TOVEY	2.5.75.	0810 - 1700	"		
NICK BURNELL	" "	0810 - 1700	"		
MELVYN BEDFORD	" "	0810 - 1700			
TOM BAKER	" "	0810 - 1230			
LIZ SLADEN	" "	0810 - 1230	"		

From: Asst. to Paddy Russell

Room No &
Building 410 Threshold House

Tel
Ext

date 26.5.75

Subject: PRODUCER'S FINAL ESTIMATE: "DR. NO" SERIAL 4G : EP;1 02545/2021

To: O.Serials

Copies to: Philip Linchcliffe
Janet Radenkovic

120	Scenery	35.00	
138	Action Props	38.00	
F06	Graphics	76.00	
137	Visual F/X	842.00	
E20	Costume	1100.00	
I04	Postiche	-----	
124	Film Processing	600.00	*Est.

		£ 2691.00	
		=====	

Property & Draft Requirements

From Director Teddy Russell
Room No. 410 Thres. Extn.

To Property Master T.C.

Production DR WHO eps. 3 & 4

Designer Christine Ruscoe Extn.

Scene Properties Buyer Brenda Palmer 2nd

Room No.

V.T.R. 2-3rd June

Use No.

H T/L

ZERO DELIVERY COLLECTION DATE 30.5

Date Recd.

215
235

Designer's Dressing Props

Page 1

Series Sets

Organ Room

			501	organ	no 13 ✓
STU-21901 (H)			502	swivel mirror	
Koch-20549 (H) (H)			503	music sheet	
			504	stool	126 ✓
Koch-20549 (H)			505	2 candelabra floor standing	
	S		506	24 candles - ivory.	
			507	sofa	
			508	side-table	
Koch-20549 (H)	H		509	potted plants	
OIP-21404 (H)			510	pedestal	
	(H) (H)		511	ornaments	
Koch-20549 (H)			512	library shelves	
H (H)			513	books	
T.R.A-21407 (H)			514	funny books	
			515	carpet	
			516	rugs	105, 108, 231, 239 ✓
			517	drapes, pol etc	

PS 533
Rev. 4.73

DO NOT TYPE BELOW THIS LINE

Property & Drapery Requirements

Page No. 2

Item No. 3 & 4

2-3rd June

Open Book cases...

518 door furniture to window

519 tables

520 book cases

521 ~~book cases~~

522 bell pulls

523 wall lights - as paraffin F/P elec.

524 ^{lamp.} table as paraffin F/P elec.

525 shelves - 2 book cases. 36 + 48 ✓

526 ~~book cases~~

527 ~~book cases~~

528 rugs for floor

529 rugs for walls

530 hangings for walls

531 ~~book cases~~  with ~~book cases~~ 2 x 10 S.

532 pyramid material

533 drapes & ties

534 ~~book cases~~ 10 x 10 x 10 10 x 10 10 x 10 ✓

535 ~~book cases~~

536 old chairs. A chair 133 ✓

537 dressing

538 dust cloths

539 egyptian chair

540 day bed - SETTEE - 12 ✓

541 side table - 103 ✓

Property & Drapes Requirements

CONTINUATION SHEET

Page No.3.....

Production DR. WHO EPS. 3 & 4

V.T.R. 2-3rd June

Lodge cont....

- | | |
|-----|----------------------------------|
| 541 | dresser & dressing |
| 542 | table |
| 543 | 2 dining chairs |
| 544 | 2 armchairs |
| 545 | rugs |
| 546 | drapes |
| 547 | light fittings V/P varafin elec. |
| 548 | door furniture |
| 549 | fire grate |
| 550 | log basket |
| 551 | fender <i>no. 11</i> ✓ |
| 552 | fire-backing |
| 553 | pole & rings |
| 554 | general dressing |
| 555 | rugs |

New Sets

Extended Hire for Hall

- | | |
|-----|---------------------------|
| 556 | 'Old Nick' statue |
| 557 | gothic drapes |
| 558 | beer-chair |
| 559 | 2-potted palms |
| | green drapes |

Property & Drapery Requirements

Page No. 4

Project No. Date 2-5-2019 Page No. 3 of 4

Sl. No.	Particulars
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13 Good

PROG TITLE				V.T. BOOKING				
Episodes / Sub Title				RECORDING NO. VT. /				
Proj. No(s)		02 45 2002	Prod Costing Wk(s)	Channel	Distribution		Denotes Recipient	No of Cop
Dept.		D. M. I. I. I.	Studio		Thro	Room No. and Building		4
Production day(s) and date(s)		6.475	Week(s)		Dept. Org.			4
Filming date(s)			Week(s)		To:	F.A.C. 6055 T.C.		4
					Production Office			3
Producer		I. J. INCHCLIFFE		Room No.	Building	Tel Ext.	File Copy	1
Director							Date	*
Designer							28.1.75	

RECORDING		COLOUR/MONO		Source		planning allocation	
Date and Times							
Additional facilities (tick as required)		Helical Scan Recording		Roll-back and mix.			
		Synchronous insert machine to playback		tape no			
		Special Instructions					
Specify machine type required for Helical Scan Recordings							
EDITING		hrs		CUT/ELECTRONIC			
Preferred date(s)							
Additional facilities							
TX DATE 15.1.75		FINAL DURATION					
SOUND DUB		via Studio CYLINDER		Date 1.6.7			
Length of Time Required		Hours for Rehearsal with Studio		Hours for Dub via Studio		Hours for Review of Sound Dub	
		Hours for Dub Back to Master		Hours for Final Review of Completed Programme		(1 m/c)	
						(2 m/c's)	
						(1 m/c)	
						(2 m/c's)	
						(1m/c)	
TRANSFER (tape to tape)		FROM	405	525	625	COLOUR	MONO
		TO	Helical Scan	525	625	COLOUR	MONO
Preferred Date(s)		Duration				recording number of transfer	
Special Instructions						VT /	
Specify machine type required for Helical Scan Recordings							
PLAYBACK							
Preferred date and time.							
Destination:		Viewer				Accepted by Recording Unit F A C	
Additional Information (include tape despatch instructions for helical scan recordings)						Date	
Signed				PABX		Room 6055 T.C.	
						Tel. Ext.	

29 MAY 75

THE TERMS OF ATTACHED APPENDIX ML1, ARE AN INTEGRAL PART OF THE A

PROGRAMME TITLE: ON WED 30 "THE DYNAMICS OF" EP 1

RECORDING DATE(S) (OR LIVE TX) : 1 MAY 75:

PROJECT NO(S): 023452021

DIRECTOR OR PRODUCER: PHILIP HINCHCLIFFE/PADDY RUSSELL

CONTRIBUTION: TAKING PART AS PERFORMER FOR L...
REQUIRED BY PRODUCER/DIRECTOR TO TO CONTRACT DATE 1-7/75
PLAY THE ORGAN

TOTAL

ATTENDANCES REQUIRED:

16TH MAY 1975

TIMES, PLACES TO BE NOTIFIED.

RE-RECORDING OF ORIGINAL SESSION ON 14TH MAY 1975

THE PERFORMANCE FEE FOR P... (NAME) ... OF THE ... AND
OR RECORDING UNDER CLAUSE 10(C) OF THE ...
PERCENTAGE OF ... FEE PAYABLE FOR EACH ... ACTUALLY GIVEN
UNDER CLAUSE 10(D) OF THE APPENDIX ...

DUPLY SIV...

EPISODE 3 - OPENING TITLES

TELECINE 1:

SUPPOSE C.M: Opening
 Titles:

- 1) PYRAMIDS OF MARS
- 2) by Stephen Harris
- 3) PART THREE

Part 3

EPISODE 4 - OPENING TITLES

TELECINE 1:

SUPPOSE C.M: Opening
 Titles:

- 1) PYRAMIDS OF MARS
- 2) by Stephen Harris
- 3) PART FOUR

EPISODE 1 - CLOSING TITLESTELECINE:8

SUPPOSE C.M.: Closing
Titles:

- | | |
|---|--|
| 1) Doctor Who
TOM BAKER | 12) Incidental Music by
DUDLEY SIMPSON |
| 2) Sarah Jane Smith
ELISABETH SLADEN | Special sound
DICK MILLS |
| 3) Marcus Scarmen
BERNARD ARCHARD | 13) Costume Designer
BARBARA KILD |
| 4) Laurence Scarmen
MICHAEL SHELARD | Make-Up
JENN STEWARD |
| 5) Dr. Warlock
PETER COPLEY | 14) Visual Effects Designer
IAN SCOTTES |
| 6) Nanin
PETER MAYOCK | 15) Studio Lighting
RON KOPLICK |
| 7) Collins
MICHAEL BILTON | Studio Sound
BRLEN HILES |
| 8) Ahmed
VIK TABELLIN | 16) Film Cameraman
JOHN McGLASHIN |
| 9) Mummies
NICK BURNELL
MELVYN BEDFORD
KEVIN SELWAY | Film Sound
ANDREW BULTON
Film Editor
M.A.C. ADAMS |
| 10) Production Unit Manager
GEORGE GILLACCIO
Production Assistant
PETER GRIMWADE | 17) Script Editor
ROBERT HOLMES |
| 11) Title Music by
RON GRAHAM AND BBC
RADIOPHONIC WORKSHOP | 18) Designer
CHRISTINE HUSCOE |
| Title Sequence by
BERNARD LODGE | 19) Producer
PHILIP HINCHCLIFFE |
| | 20) Directed by
PADDY RUSSELL
BBC Colour |

FADE:

EPISODE 2 - CLOSING TITLESTELECINE 9:

SUPOSE C.M: Closing
 Titles:

- | | |
|--|--|
| 1) Doctor Who
TOM BAKER | 12) Costume Designer
BARBARA KIDD |
| 2) Sarah Jane Smith
ELISABETH SLADEN | Make-Up
JEAN STEWARD |
| 3) Marcus Scarnan
BERNARD ARCHARD | 13) Visual Effects Designer
LIN SCONES |
| 4) Laurence Scarnan
MICHAEL SNEARD | 14) Studio Lighting
RON KOPLICK |
| 5) Dr. Warlock
PETER COPLEY | Studio Sound
BRIAN HILES |
| 6) Namin
PETER MLYOCK | 15) Film Cameraman
JOHN McGLASSON |
| 7) Ernie Clements
GEORGE TOVEY | File Sound
ANDREW BOULTON |
| 8) Mummies
LICK BURNELL
MELVYN BEDFORD
KEVIN SELWY | Film Editor
M...C. ADAMS |
| 9) Production Unit Manager
GEORGE GALLAGHER
Production Assistant
PETER GRIMWADE | 16) Script Editor
ROBERT HOLMES |
| 10) Title Music by
RON GLINER AND BBC
RADIOPHONIC WORKSHOP | 17) Designer
CHRISTINE MUSCOE |
| Title Sequence by
BERNARD LODGE | 18) Producer
PHILIP HINCHCLIFFE |
| 11) Incidental Music by
DUDLEY SIMSON | 19) Directed by
PADDY RUSSELL
BBC Colour |
| Special sound
DICK MILLS | <u>FLUE OUT:</u> |

EPISODE 3 - CLOSING TITLESTELECINE 10:

SUPPOSE C.M.: Closing
 Titles:

- | | |
|---|---|
| 1) Doctor Who
TOM BAKER | 12) Studio Lighting
RON KOPLICK |
| 2) Sarah Jane Smith
ELISABETH SLEATH | Studio Sound
BILLY HILES |
| 3) Marcus Scarman
BERNARD ARCHARD | 13) Film Cameraman
JOHN McGLISHAN
Film Sound
ANDREW BOULTON
Film Editor
MARCUS ADAMS |
| 4) Laurence Scarman
MICHAEL SHEARD | 14) Script Editor
ROBERT HOLMES |
| 5) Sutekh
GABRIEL WOOLF | 15) Designer
CHRISTINE AUSCOE |
| 6) Mummies
NICK BUNNELL
MELVYN BEDFORD
KEVIN SELWY | 16) Producer
PHILIP HINCHCLIFFE |
| 7) Production Unit Manager
GEORGE GALLICCIO
Production Assistant
PETER GAIMWADE | 17) Directed by
RALPH RUSSELL
BBC Colour |
| 8) Title Music by
RON GILNER and BBC
RADIOPHONIC WORKSHOP

Title sequence by
BERNARD LODGE | |
| 9) Incidental Music by
DUDLEY STELSON

Special sound
DICK MILLS | <u>F.L.D. OUT:</u> |
| 10) Costume Designer
BARBARA KILD

Make-Up
JEAN STEWARD | |
| 11) Visual Effects Designer
IAN SCOTTES | |

EPISODE 4 - CLOSING TITLESTELECINE 5:

SUTPOSE C.M:

Closing
Titles:

- | | |
|---|---|
| 1) Doctor Who
TOM BAKER | 11) Studio Lighting
RON KOPLICK |
| 2) Sarah Jane Smith
ELISABETH SLADEN | Studio sound
BILLY HILES |
| 3) Marcus Scarsman
BERNARD ARCHER | 12) Film Editor
 |
| 4) Sutekh
GABRIEL WOLF | 13) Script Editor
ROBERT HOLMES |
| 5) Mummies
NICK BUSHNELL
MELVYN BEDFORD
KEVIN SELWY | 14) Designer
CHRISTINE MUSCIE |
| 6) Production Unit Manager
GEORGE GALLAGHER
Production Assistant
PETER GRIFFITHS | 15) Producer
PHILIP HILCHCLIFFE |
| 7) Title Music by
RON GALLER AND BBC
RADIOPHONIC WORKSHOP | 16) Directed by
PADDY RUSSELL
BBC Colour |
| Title sequence by
BERNARD LODGE | |
| 8) Incidental Music by
DUDLEY SIMPSON | |
| Special sound
DICK MILLS | |
| 9) Costume Designer
BARBARA KIDD | |
| Make-Up
JEAN STEWART | |
| 10) Visual Effects Designer
IAN SCOTT | |

F.L.D. OUT:

Philip Hinchliffe, Producer, Doctor Who

505 Union House

June 4th, 1975

OVERRUN: DOCTOR WHO 4G. JUNE 3rd.

H. Serials

Copy to Organiser, Serials: C.A. Gen. D.G. Tel.

During Monday night's recording a special lighting effect projector went down for 14 minutes and we lost a further ten minutes in lining up a CSO effect which was not working as rehearsed. The result of this was that two scenes from Monday knocked on into Tuesday's recording and this unfortunately was sufficient to cause an overrun of 14 minutes.

.....

Philip Hinchliffe

"DR WHO" - SERIAL 4G
Pyramids Of Mars

02345/2021-4

6th June 1975.

EDITING NOTES

EPISODE 1

Main recording Monday 19th MAY : VTC/6HT/99313

Spool No: Master 93070
Backing 92318

Insert (Opening Titles/TK 1A/Scene 1) Tuesday 3rd JUNE : VTC/6HT/9947

*Retake of Opening/Closing Titles: Tues. 10th June : VTC/6HT/B00236 Spool 44148
& Telecine 1A /3

OPENING TITLES + Take 2 /3
* Retake 31" (Tape: B00236)
Telecine 1A
* Retake 22" (Tape: B00236)
SCENE 1

Shots 120 - 127

Telecine 2

SCENE 2

Shots 1-18

Shot 6 Take 2 (15")
" Take 3 (15")
Shot 9-16 Take 2 (30")
Shot 16-18 Take 2 (32")

SCENE 3 dur: 39"
SCENE 4 dur: 15"
SCENE 5 dur: 10"
SCENE 5A dur: 1'.15"
SCENE 6 dur: 14"
SCENE 7 dur: 21"
SCENE 8 & 9 dur: 5"

} Shot
19-
39

SCENE 10 - 17

Shot 41-71 (TK:5 32") (TK:6 28")
Shot 41-49 Take 2 (30")
Shot 48 Take 2
Shot 55 Take 2

TAPE	DUR.	PROG. DUR.	TIME COD
99478	30"		21.22.28
"	22"		21.25.21 21.26.50
"	2.07"	2'.59"	22.06.23
99313	10"	3'09"	19.31.55
"	2'00"	5'09"	19.33.55
	3'01"	8'10"	19.45.30
	6'00"	14'10"	19.49.23
			21.30.57 21.32.25

	TAPE	DUR.	PROG. DUR.	TIME CODE
Cut-ins: Shot 56 (10") Shot 66 (15") Shot 66 <u>Take 2</u> (13")	99313			19.59.26 20.00.41 20.01.18.
Shot 50 <u>Take 2</u> (13") Shot 50A (alt. from inside window) (18")				20.04.34 20.08.45
<u>Telecine 7</u>	"	5'00	19'10"	20.12.35
<u>SCENE 18 - 21</u>				
Shot 72-86 Shot 85 <u>Take 2</u> - 93 Shot 88 <u>Take 2</u> - 93 (1'30")		3'-6" 2'51	22'16" 25'07"	20.16.35 20.22.22 20.31.56
<u>SCENE 22-24</u>				
Shot 96 - 100		54"	26'01"	20.40.50
<u>SCENE 24</u>				
Shot 101 - 102 (12") Shot 101 - 102 <u>Take 2</u> (15") Shot 102 - 103 <u>Take 2</u> (35")	}	43"	26'44"	20.51.40 20.54.16
<u>SCENE 25 & 26</u>				
Shots 105 - 113 Cut-in of 112 * w/t sound only <u>Take 1</u> (59")		1'32"	28'16"	21.03.17 21.09.25
Closing Titles - can't be used * Retake 52" (Tape: B00236)		53"		21.04.49
<u>Telecine 2 & 3</u> 10" & 16"				
<u>Telecine 4</u> : Version 1 30" Version 2 22" Version 1 <u>Take 2</u> 21"				21.20.04
* Shot 41 - 49 <u>Take 2</u>				21.30.57
Sound recording oov for <u>Telecine 6</u> (16")				

PROG. TITLE				V.T. BOOKING			
Ep code(s) / Sub Title				RECORDING NO. VT. / FILE			
Proj. No(s)		Prod Costing Wk(s)	Channel	Distribution		Denotes Recipient	No of Cop
Dept.		Studio		Thro Dept. Org		Room No. and Building	4
Production day(s) and date(s)		Week(s)		To: F.A.C.		6055 T.C.	4
Filming date(s)		Week(s)		Production Office			3
Producer				Room No.	Building	Tel. Ext.	
Director							
Designer							
						File Copy	1
						Date	*

RECORDING		COLOUR/MONO	Source <u>Source</u>
Date and Times			
Additional facilities (tick as required)		Helical Scan Recording Roll-back and mix. Synchronous insert machine to playback tape no Special Instructions	
Specify machine type required for Helical Scan Recordings ..			
EDITING		hrs	CUT/ELECTRONIC
Preferred date(s)			
Additional facilities			
TX DATE		FINAL DURATION	
SOUND DUB		via Studio	Date
Length of Time Required		Hours for Rehearsal with Studio Hours for Dub via Studio Hours for Review of Sound Dub Hours for Dub Back to Master Hours for Final Review of Completed Programme	(1 m/c) (2 m/c's) (1 m/c) (2 m/c's) (1m, c)

TRANSFER (tape to tape)		FROM	405	525	625	COLOUR	MONO
		TO	Helical Scan	525	625	COLOUR	MONO
Preferred Date(s)		Duration					
Special Instructions							
		Specify machine type required for Helical Scan Recordings .					
PLAYBACK							
Preferred date and time							
Destination:		Viewer:					
Additional Information (include tape despatch instructions for helical scan recordings)							
Signed							
PABX ..							

planning allocation

recording number of transfer

VT /

Accepted by Recording Unit F.A.C

Date .

Room 6055 T.C.

Tel. Ext

Paddy

PROG. TITLE				TELECINE BOOKING REQUEST/AMENDMENT													
Episodes / Sub Title				Distribution				Denotes Recipient				No of Copies					
Proj. No(s)				Prod Costing Wk(s)		Channel		Thru		Room No and Building				No of Copies			
Dept.				Studio		Week(s)		To		F.A.C.				6055 T.C.		2	
Production day(s) and date(s)				Week(s)		Week(s)		Production Office								1	
Filming date(s)				Week(s)		Week(s)											
Producer				Room No		Building		Tel. Ext		File Copy				1			
Director				410		Union Threshold				Date							
Designer				309 So. 31k		TC											
INSERTS into				Date(s)		No of Machines		Rehearsal		Tx Record		F Im Dur.		M ns			
				10.6.75.		1 1		From To		From To		2000 2100		ALLOCATION			
				Studio													
				O B Location													
TRANSFERS				Film to VT													
				Film to FR													
				(Delete as appropriate)													
REVIEW				VIP/Special													
				(Delete as appropriate)													
ADDITIONAL INFORMATION				N B Standard Colour Facilities will be allocated unless special requirements are indicated below i.e Mono/Neg/Cinemascope (Indicate Auto/Manual, Letterbox) /Variable Speed.Still Frame.										Accepted by Recording Unit F A C			
				Feed to Room No Building Tel. Ext.										Date 15/12/75			
Signed				(Producer/Director/Organiser Delete as appropriate)										Room 6055 T.C.			
														Tel Ext			

"DR WHO" - SERIAL 4G
Pyramids Of Mars

02345/2021

10th June 1975.

EDITING NOTES

EPISODE 2

Main recording Tuesday 20th MAY : VTC/6HT/99314

Spool No: Master 90386
Backing 92029
+ roll back & mix

Inserts: Scene 13B - Tuesday 3rd June : VTC/6HT/99478
" 31 - Monday 2nd June : VTC/6HT/99477

* RETAKE: Opening/Closing Titles on
Tues., 10th June

VTC/6HT/BOO236 Spool 44148

TAPE	DUR.	PROG. DUR.	TIME CODE
------	------	---------------	-----------

Opening Titles Retake*

OPENING TITLES

BOO236	31"		
99314	35"		21.46.16

SCENE 1-7

Shot 1-2 (11")
Shot 2A - 8 (1'03")
Shot 8 Take 2 to Shot 11
Shot 9 Take 2 to Shot 14
Shot 12 Take 2 to Shot 17B

99314			19.34.33
			19.36.36
	3'08	3'43	

SCENE 7 cont.

Shot 19-21A
Shot 19 Take 2 to Shot 21A
Shot 17B Take 2

"	39"	4'22"	19.51.50
---	-----	-------	----------

Telecine 2

"	1'42"	6'04"	20.01.25
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SCENE 8

Shot 22-24

"	35"	6'39"	
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Telecine 3

	1'13"	7'52"	20.03.41
--	-------	-------	----------

SCENE 9

Shot 25-35

	2'10"	10'02"	
--	-------	--------	--

Telecine 4

	1'00"	11'02"	20.06.59
--	-------	--------	----------

.../cont

.../cont.

	TAPE	DUR.	PROG. DUR.	TIME CODE
<u>SCENE 10-13A</u>				
Shot 37-39	99314	1'28	12'30	20.07.59
Shot 40-44	"	57"	13'27	20.18.02
Shot 42 <u>Take 2</u> (5")				
<u>SCENE 13B</u>				
Shot 118-119	99478	36	14'03	
<u>Telecine 5</u>				20.25.50
<u>SCENE 14/15/16</u>				
Shots 45-50		1'38	15'41	20.26.14
<u>SCENE 18-22</u>				
Shot 51-64	99314	1'45	17'26	20.27.18
Shot 55-64 <u>Take 2</u>				20.28.52
Shot 46 <u>Take 2</u>				20.34.23
Cut-in Shot 49 (10")				
<u>SCENE 23</u>				
Shot 65-72	"	1'10"	18'36	20.45.09
<u>Telecine 6</u>		12"	18'48	20.46.19
<u>SCENE 23 cont</u>				
Shot 73 inc. Telecine 6A		14"	19'02	20.46.41
Shot 73 <u>Take 2</u> to Shot 74				20.49.35
" 73 <u>Take 3</u> to Shot 75				20.50.46
<u>SCENE 23 cont</u>				
Shot 74-80	"	1'01"	20'03	
Shot 75 <u>Take 2</u>				20.57.10.
Cut-in shot 74/75				
<u>Telecine 7</u>	"	1'27"	21'30	21.00.39
<u>SCENE 26 & 27</u>				
Shot 81-86		58"	22'28	21.02.08
<u>SCENE 28/29/32</u>				
Shots 87-88				21.05.55
Shot 87 <u>Take 2</u> to Shot 93				
Shot 89 <u>Take 2</u> to Shot 98				
Shot 98 <u>Take 2</u>		3'57"	26'25"	
Shot 98 <u>Take 3</u> to Shot 104				
inc. TX.8. (36")				

.../cont

.../cont.3

	TAPE	DUR.	PROG. DUR.	TIME CODE
<u>SCENE 30</u>				
Shot 105	99314	5"	26'30"	21.40.04
<u>SCENE 31</u>				
Shot 117	99477	8"	26'38"	
CLOSING TITLES				
" " Retake* + Take 2	B00236	53"	27' 31"	21.42.00
<u>Cut-ins</u> : Shot 104A Sarah 7" Laurence/Mummy 19" Sarah + table Sarah thrown by Mummy 15"				
<u>Take 2</u>				
Mummy to Sarah 11" Mummy straight to cam 10"				

w/t sound -machine getting faster

"DR WHO" - SERIAL 4G
Pyramids Of Mars

02345/2021-4

10th June 1975.

EDITING NOTES

EPISODE 3

Main recording Monday 2nd June : VTC/6HT/99477
Spool No: Master 94253
Backing 94252

Cut-ins Sutekh's head - Tuesday 3rd June : VTC/6HT/99478
Spool No: 97540 Master
94114 Backing

Opening & Closing titles - Tuesday 10th June : VTC/6HT/B00236
Spool No: 44148

Telecine 2-10 Retake on VTC/6HT/B00236

PROG.
TAPE DUR. DUR. TIME CODE

Opening titles

SCENE 1

Shot 1-2
Shot 1 Take 2 to shot 7

SCENE 2/3

Shot 7 Take 2 to Shot 11

Telecine 2

SCENE 5

Shot 12-20
Shot 17 Take 2 (8")

Telecine 3

SCENE 6

Shot 21

Telecine 4

SCENE 7-10

Shot 22 - 29

B00236	30"		
			19.33.58 19.37.24
99477	1'50"	2' 20"	
"	1'12"	3'32"	19.41.47
"	1'40"	5'12"	19.41.58 19.44.58
	2'14"	7'26"	19.45.20
	5"	7'31"	19.47.33
	53"	8'24"	19.47.49
	1'04"	9'28"	19.48.41

.../cont

SCENE 7-10 contShot 25 Take 2 (51")-29Telecine 5SCENE 11

Shot 30

Telecine 6SCENE 12

Shot 31-34

Shot 34 Take 2" 34 Take 3 - Shot 38ATelecine 7SCENE 13/14/15/16/17

Shot 39-54

Shot 54 Take 2 (13")SCENE 18 & 18A

Shot 55 (12")

Shot 55 Take 2Telecine 8SCENE 19

Shot 58-61

Shot 62-63

Shot 64 (9")

Shot 64 Take 2Telecine 9SCENE 20

Shot 65 (9")

Shot 65 Take 2

Shot 64-67

Shot 67 Take 2 -68SCENE 20A

Shot 69

Telecine 10SCENE 21 - Shot 70-72

Closing Titles:

TAPE	DUR.	PROG. DUR.	TIME CODE
------	------	---------------	-----------

99477			
			19.52.59
	53"	10'21"	19.53.57
	30"	10'51"	19.54.50
	1'10"	12'01"	19.55.19
			19.56.30
			19.57.50
	2'23"	14'24"	20.02.04
	1'14"	15'38"	20.03.51
	3'19"	18'57"	20.05.10
			20.28.15
	45"	19'42"	20.14.30
			20.30.30
	3'17"	22'59"	20.31.44
	1'10"	24'09"	20.35.30
			20.38.30
			20.48.28
	11"	24'20"	20.49.20
	21"	24'41"	20.49.45
	10"	24'51"	20.50.05
			20.55.01
	54"	25'45"	20.59.25
	9"	25'54"	20.59.50
	25"	26'19"	20.59.59
	10"	26'29"	21.00.20
B00236	53"	27'22"	

"DR WHO" - SERIAL 4G
Pyramids of Mars

02345/2021-4

11th June 1975.

EDITING NOTES

EPISODE 4

Main recording Tuesday 3rd June : VTC/6HT/99478
Spool Nos: 97540 Master
 94114 Backing

Pre-recording SCENE 7A Tuesday 20 May : VTC/6HT/99314
Spool Nos: 90386 Master
 92029 Backing

Pre-recording SCENES 1-6 Monday 2nd June : VTC/6HT/99477
Spool Nos: 94253 Master
 94252 Backing

Opening/Closing Titles + vis f/x film - Tuesday 10th June
 VTC/6HT/B00236
Spool Nos: 44148

	TAPE	DUR.	PROG. DUR.	TIME CODE
Opening Titles	B00236	31"		
<u>SCENE 1-3</u>				
Shot 74-81	99477			21.07.10
Shot 81 <u>Take 2</u> to Shot 86				21.10.00
Shot 84 <u>Take 2</u> to Shot 88		4'16"	4'47"	21.14.26
Shot 88 <u>Take 2</u> to Shot 91				21.17.04
Shot 89 <u>Take 2</u> to Shot 91				21.19.00
<u>SCENE 3</u>				
Shot 92-93				21.20.26
Shot 92 <u>Take 2</u> to Shot 96A		1'14"	6'01"	21.21.25
<u>SCENE 3 & 4</u>				
Shot 97-99		30"	6'31"	21.26.43
Shot 100-101		17"	6'48"	21.33.45
Shot 102		20"	7'08"	21.36.26

../cont

.../2.

	TAPE	DUR.	PROG. DUR.	TIME CODE
<u>SCENE 5</u>				
Shot 103-106	99477	35"	8'26"	21.38.15
Shot 107 (9")				21.48.24
Shot 107 <u>Take 2</u> (wrong ident)		11"	8'37"	21.50.15
Shot 108				
Shot 108 <u>Take 2</u> (7")				21.51.05
Shot 109-112		1'09"	9'45"	21.44.30
Shot 112 <u>Take 2</u> (40")				21.46.31
<u>SCENE 7A</u>				
Shot 106-110 (insert into Scene 7)	99314	30"	10'15"	21.55.25
Shot 106 <u>Take 2</u> (21")				
<u>SCENE 7& 8</u>				
Shot 1-5 (not Shot 4)	99478	53"	11'08"	19.39.38
Shot 4/6/7		57"	12'05"	19.40.57
Shot 8 & 9		40"	12'45"	19.50.43
<u>SCENE 8, 9 & 10</u>				
Shot 10-18		2'25"	15'10"	19.52.58
Shot 14 <u>Take 2</u>				20.01.45
<u>SCENE 10 & 11</u>				
Shot 19-22		54"	16'04"	19.56.32
Cut-in shots: door opening				
Shot 18/19				20.04.48
Shot 20 <u>Take 2</u> to Shot 22				19.59.42
<u>SCENE 11A</u>				
Shot 23		19"	16'23"	20.05.51
<u>SCENE 12</u>				
Shot 24-27		1'04"	17'27"	20.06.44
Shot 26 <u>Take 2</u>				20.08.55
" " <u>Take 3</u>				20.11.32
<u>SCENE 13</u>				
Shot 28		23"	17'53"	20.13.39
<u>SCENE 14</u>				
Shot 29-30		15"	18'08"	20.16.49
<u>SCENE 15 & 16</u>				

.../cont.

.../3.

	TAPE	DUR.	PROG. DUR.	TIME CODE
<u>SCENE 15 & 16</u>				
Shot 31-35				20.17.49.
Shot 33 <u>Take 2</u>				20.22.37
Shot 33 <u>Take 3</u> to Shot 36				20.23.04
<u>SCENE 16</u>				
Shot 37-38A		28"	20'31"	20.27.07
<u>SCENE 17 & 18</u>				
Shot 46		36"	21'07"	20.28.28
<u>SCENE 19</u>				
Shot 39		29"	21'36"	20.29.28
Shot 39 <u>Take 2</u>				20.31.05
Shot 40-44		1'22"	22'58"	20.33.01
Shot 45		6"	23'04"	20.36.19
<u>SCENE 21</u>				
Shot 51-56				20.41.24
Shot 51 <u>Take 2</u>				20.46.59
Shot 51 <u>Take 3</u> to Shot 56		44"	23'48"	20.48.10
Shot 57-60		1'13"	25'01"	20.49.14
* Cut in Shot 67		7"	25'08"	21.00.17
Shot 67 <u>Take 2</u>				21.00.43
<u>SCENE 21 & 25</u>				
Shot 61-65				20.58.25
<u>Telecine 2</u>	B00236	17"	25'25"	
<u>SCENE 26 & 27</u>				
Shot 68	99478	17"	25'42"	21.05.09
Shot 68 <u>Take 2</u>				21.07.40
<u>Take 3</u>				21.08.30
Shot 69 & 70		35"	26'17"	21.11.41.
<u>SCENE 27 & 28</u>				
Shot 71-73		45"	27'02"	21.15.43
Mix to Sutekh's head		5"	27'07"	21.30.16
<u>SCENE 29</u>				
Shot 74				21.32.41
Shot 74 <u>Take 2</u> to Shot 76		16"	27'23"	21.33.44

.../cont.

.../4.

Shot 77 - 79
 Shot 79 Take 2 to Shot 86
 Shot 84 Take 2 to Shot 87 }

Telecine 3

SCENE 30

Shot 88
 Shot 89

Telecine 4

Closing Titles

Cut-ins Sutekh's head 50"
 + closer shots

TAPE	DUR.	PROG. DUR.	TIME CODE
			21.38.31 21.40.28 21.44.48
B00236	2'29" 15"	29'52" 30'07"	
99478	18" 19"	30'25" 30'44"	21.53.30 22.54.35
B00236	57"	31'41"	
B00236 99478 "	51"	32'32"	22.11.20

* 15" of Telecine of tardis at end of corridor (Vis F/X film) on VTC/6HT/B00236

PROG. TITLE				PRODUCER'S FINAL ESTIMATE				PAGE NO		OF		*	
Episode(s) / Sub Title				Distribution				Denotes Recipient				No of Cop	
Proj No(s)				Prod. Costing Wk(s)		Channel		Thro				Room No. and Building	
Dept.				Studio				Dep. Org.:				4	
Production day(s) and date(s)				Week(s)				To				Tel. Accountant	
Filming date(s)				Week(s)								621,33 Cav. Sq.	
												Tel. Costing Unit	
												8104 Sulgrave House	
Producer				Room No.		Building		Tel. Ext		File Copy			
Director										Date			
Designer										1			

	1	2	3-4	PLEASE LIST ITEMS BY NOMINAL CODE WITHIN PROJECT NUMBER i.e MAIN AND INSERT NUMBERS SEPARATELY CODES 101 - 107 SHOW ALL ARTISTS ETC BY NAME ONLY WITH ONE TOTAL PER ARTIST, PER PROJ NO , CODES 108 AND ABOVE SHOW ONE TOTAL PER CODE ONLY, EXCLUDING DIRECT FEED CHARGES CO-PRODUCTIONS INCLUDE RESIDUALS FOR FULL INSTRUCTIONS SEE PRODUCTION COSTING GUIDE				
	P	6	E1					
5 - 15 PROJECT NO(S)		16 19 NOM. CODE	20 - 26 AMOUNT £		p	35 54 DESCRIPTION (see above)	INFORMATION FOR PRODUCTION DEPARTMENT	

PROG. TITLE				PRODUCER'S FINAL ESTIMATE				PAGE NO		OF		*	
Episode(s) / Sub Title				Distribution				Denotes Recipient				No of Cop	
Proj. No(s)				Prod Costing Wk(s)		Channel		Thro				Room No and Building	
Dept.				Studio				Dep. Org.:				4	
Production day(s) and date(s)				Week(s)				To:				Tel. Accountant	
Filming date(s)				Week(s)				Tel. Costing Unit				621,33 Cav. Sq.	
												B104 Sulgrave House	
Producer				Room No.		Building		Tel. Ext.		File Copy			
Director										Date			
Designer										1			

	1	2	3 4	PLEASE LIST ITEMS BY NOMINAL CODE WITHIN PROJECT NUMBER i.e MAIN AND INSERT NUMBERS SEPARATELY CODES 101 - 107 SHOW ALL ARTISTS ETC BY NAME ONLY WITH ONE TOTAL PER ARTIST, PER PROJ NO , CODES 108 AND ABOVE SHOW ONE TOTAL PER CODE ONLY, EXCLUDING DIRECT FEED CHARGES. CO-PRODUCTIONS INCLUDE RESIDUALS FOR FULL INSTRUCTIONS SEE PRODUCTION COSTING GUIDE			
	P	6	E1				
	5 15 PROJECT NO(S)	16-19 NOM. CODE	20 - 26 AMOUNT £ p		35 - 54 DESCRIPTION (see above)	INFORMATION FOR PRODUCTION DEPARTMENT	

PROG TITLE				DR. WEO				EXTRAS (WALK-ONS) REQUISITION				
Episode(s) / Sub Title				The Pyramids of Mars - Ep. 1				Distribution		Denotes Recipient		No of Copies
To.				Room No. and Building		✓						
Prod. No(s)				02345/ 2021		Prod Costing Wk(s)		Channel		Booking Assistant:		1
						BBC-1		Phyllis Page		S.207, S.H.		
Dept.				Drama Serials		Studio		TC6				
Production days(s) and date(s)				Mon/Tues. 19/20 May - 1 & 2 Mon/Tues. 2/3 June - 3 & 4		Week(s)		21 23				
Filming date(s)				30th April - 2nd May inc.		Week(s)		18				
Producer				Philip Hinchcliffe		Room No.		Building		Tel. Ext		
Director				Paddy Russell		505		Union				
Designer				Christine Ruscoe		410		Threshold				
				309 Sc.Blk		TC						
										File Copy		1
										Date		11.6.75

Recording Times

REHEARSAL SCHEDULE (DATES, TIMES AND PLACE)

Episode 1, Scene 1: to be recorded with Ep. 3 on Monday, 2nd June

N.B. in the event, recorded with Ep.4 on Tuesday, 3rd June

~~2nd June~~

FILMING and/or PRE-RECORDING SCHEDULE (DATES, TIMES AND PLACE)

Name of Artist	Name of Agent	Walk-On I/ Walk-On II/ Extra	Dates Required
TONY ALLEN OSCAR CHARLES	} Oriental Casting Agency	Extra Extra	Monday/Tuesday, 2/3 June 1975 2nd June: 1400-2200 3rd June: 1400-2210
(Signed)			Producer/Director

PROG TITLE				ARTISTS' TIME SHEET (FOR POSSIBLE SUPPLEMENTARY PAYMENTS)			
DR. WHO				Distribution Denotes Recipient			
Ep(s) Sub Title				To		Room No. and Building	
The Pyramids of Mars - Ep. 3 & 4				Booking Assistant.		* 1	
Proj. No(s)		Prod Costing Wk(s)	24	Channel		BBC-1	
02345/2023 & 4				Phyllis Page		S.207 S.H.	
Dept		Drama Serials		Dept. Org		* 1	
Studio		TC6		O.Serials		406 Thresh.	
Production day(s) and date(s)		Week(s)					
Mon/Tues. 29/30 May - 3 & 4 Mon/Tues. 2/3 June - 3 & 4		21 23					
Filming date(s)		Week(s)					
30th April - 2nd May inc.		18					
Producer		Room No.		Building		Tel. Ext.	
Philip Hinchcliffe		505		Union			
Director		410		Threshold		File Copy	
Designer		309 Sc.Blk		TC		Date	
Christine Ruscoe						11.6.75	

CAMERA REHEARSAL and RECORDING (give Dates and Times):

Monday, 2nd June
Rehearsal from 1100 - 1800
Record 1930 - 2200

Tuesday, 3rd June
Rehearsal from 1030 - 1800
Record 1930 - 2215

GIVE FULL DETAILS OF HOURS WORKED FOR FILMING AND STUDIO DAYS
BUT FOR OUTSIDE REHEARSAL ONLY WHERE OVERTIME OR EXTRA DAYS OCCURRED

Name of Artist Contributor	Date	Hours Worked	Description: i.e. Extra Reh., Sound., Pre Rec., Dubbing, Filming Photocall, Read thro, Fittings Expenses etc	£	p
<u>Monday, 2nd June - 02345/2023</u>					
TOM BAKER	2.6.75	1100 - 2200			
ELISABETH SLADEN	"	" "			
BERNARD ARCHARD	"	" "			
GABRIEL WOOLF	"	" "			
NICK BURNELL	"	" "			
MELVYN BEDFORD	"	" "			
KEVIN SELWAY	"	" "			
*VIK TABLIAN (Ep.1 Proj.No. 02345/2021)	"	1400 - 2200			
<u>Tuesday, 3rd June - 02345/2024</u>					
TOM BAKER	3.6.75	1030 - 2210			
ELISABETH SLADEN	3.6.75	1030 - 2210			
BERNARD ARCHARD	"	" - 2215			
GABRIEL WOOLF	"	" - 2215			
NICK BURNELL	"	" - 2130			
MELVYN BEDFORD	"	" - 2130			
KEVIN SELWAY	"	" - 2130			
*VIK TABLIAN (Ep.1 Proj. No. 02345/2021)	"	1400 - 2210			

c.c. Paddy Russell.
Serials.
C.
F.

Ref: 02345/2021/MJ/JC

Ext.

12th June 1975

Father
St. Augustine's Clergy House,
Milburn Park Road,
London NW8.

Sir,

~~DR. J. C. - 12 PY - 12 PY - 12 PY~~

Dear I understand from our Director, Paddy Russell that you recently very kindly granted us recording facilities at St. Augustine's Church, in connection with the above programme.

POUNDS.

We should like to offer you a payment of as a token of our appreciation and on the understanding that the rights in these facilities for any recordings or programmes made by the BBC will vest in the BBC. The fee stated is exclusive of Value Added Tax. If you are registered for VAT and wish to recover VAT from us, you should render a proper tax invoice showing the fee and the VAT element as required under the VAT regulations.

If this offer is acceptable, will you please sign and return the enclosed copy to this letter, indicating to whom the cheque should be made payable.

Thank you for your co-operation in this matter.

Yours faithfully,

Jennie Betts
Assistant, Facilities
Television Administration

I agree to a payment of as outlined above. The cheque should be made payable to
Date Signed

PROG TITLE				MUSICAL REQUIREMENTS				
Episodes / Sub Title				Distribution		Denotes Recipient		☒ No of Cop
				To		Room No. and Building		
Proj No(s)				Prod Costing Wk(s)	Channel	Contracts Asst		S.H. * 1
Dept				Studio	Musical Instruments		E. G38 T.C. 1	
Product on day(s) and date(s)				Week(s)	Scene Master		128 Sc.Blk, T.C. 1	
Filming date(s)				Week(s)	Music Adviser		4018 T.C. 1	
Producer				Room No	Building	Tel. Ext.	File Copy 1	
							Date *	
Director								
REQUIRED AT LATEST TWO WEEKS BEFORE FIRST BANDCALL				No of Players		Conductor		
Name of Orch. (or Assembler)				PLACE		DATES and TIMES		
(a) Outside Rehearsals (b) Studio Rehearsals: (c) Selective Pre-Recording (In Vision/Out of Vision) (d) Entire Pre-Recording: (or live Tx.) (In Vision/Out of Vision)								
COMPOSITION OF ORCHESTRA (Indicate which instruments are NOT required at (a), (b), (c) or (d))								
STRINGS	WOODWIND	BRASS	PERCUSSION	VARIOUS				
Leader								
(Indicate which musicians are to double and on which instruments)								
Outside Requirements				Pre-Rec and/or Tx. Studio Requirements				
Conductor's Seat Desk								
Bass Stools								
Tuning Times								
Piano Supplier								
Choir Rostra								
Signed (Producer)								
A booking commitment for the Orchestra will be made by Contracts Department on receipt of this form and will be based on the information given above. Any additional musicians rehearsals, recordings, etc., should be notified to Contracts Department on the Artists' Time Sheet immediately after the production so that a supplementary contract may be issued.								

PROG TITLE				MUSICAL REQUIREMENTS			
Episode(s) / Sub Title				Distribution		Denotes Recipient	
				To	Room No. and Building		No of Cop
Proj No(s)				Contracts Asst.		S.H. *	
Prod Costing Wk(s)				Musical Instruments		E. G38 T.C.	
Channel				Scene Master		128 Sc.Blk, T.C.	
Dept.				Music Adviser		4018 T.C.	
Product on day(s) and date(s)				Music Library		3033 T.C.	
Week(s)				Sound Supervisor		4029 T.C.	
Filing date(s)				M.P.O. Tel.		5023 Ken.Ho.	
Room No				Building		Tel Ext	
Producer				File Copy		1	
Director				Date		*	
Designer							

REQUIRED AT LATEST TWO WEEKS BEFORE FIRST BANDCALL				No of Players		Conductor	
Name of Orch. (or Assembler)				5			
(a) Outside Rehearsals				PLACE			
(b) Studio Rehearsals:				DATES and TIMES			
(c) Selective Pre-Recording (In Vision/Out of Vision)							
(d) Entire Pre-Recording (or Live Tx.) (In Vision/Out of Vision)				Live Studio Studio			

COMPOSITION OF ORCHESTRA (Indicate which instruments are NOT required at (a) (b) (c) or (d))				
STRINGS	WOODWIND	BRASS	PERCUSSION	VARIOUS
Leader				

(Indicate which musicians are to double and on which instruments)	
Outside Requirements	Pre-Rec. and/or Tx. Studio Requirements
Conductor's Seat Desk	
Bass Stools	
Tuning Times	
Piano Supplier	
Choir Rostra	

Signed (Producer)
A booking commitment for the Orchestra will be made by Contracts Department on receipt of this form and will be based on the information given above. Any additional musicians, rehearsals, recordings, etc. should be notified to Contracts Department on the Artists' Time Sheet immediately after the production so that a supplementary contract may be issued.

Philip Hinchcliffe, Producer, Doctor Who

505 Union House

June 23rd. 1975

DOCTOR WHO 'PYRAMIDS OF MARS'

Bernard Wilkie

This is to confirm that it is in order for Terry Sampson (Exhibitions Manager to have any of the items made for this programme that he wants for exhibiting either at Longleat or Blackpool.

.....
Philip Hinchcliffe

m6 Take 1 47" n/g

1

m7 Take 1 - n/g

" 2 15"

15"

m8 Take 1 1'21"

" 2 1'21" ok

1'21"

m9 Take 1 1'09"

" 2 1'09" ok

1'09"

m10 Take 1 32" n/g

" 2 false start

"

"

"

"

"

"

" 5 2'12" ok

2'12"

m11 Take 1 21" ok

21"

m12 Take 1 35" n/g

2 7" n/g

1

TOTAL 10'22"

Rec. date.....

Copy to: - Producer.

Day Manager, 127 S.B. House Foreman T.V. Th.
Property Master 272 S.B. House Foreman T.R.R. N. Acton
Piano Tuner: Alex Brown, Joe Hughes T.R.R. N. Acton
Sound Office, 4024 T.C. Dubbing Bookings E.10 Ealing
Reception Lime Grove. James Court A.14 T.F.S.
Bradstreets Piano Moves. House Foreman T.F.S.
20th June, 1975.

L. J. Hunt Drum Company,
1/11 Archer Street,
London W.1.

100 Cassettes (high - low A)
Cassette Deck T.C. 1000
T.C. 1000
28" & 32" TYP
Cassette Deck
22" Cassette Deck (arabic)
Cassette Deck
BRAIN POD

Deirdre,

Mr. W. H. C.

Friday 27th June.

Music Studio
L.C.

Delivery to the Music
Studio Lime Grove
between 1300 and 1400
on Friday 27th June.

Collection the following
day before 1000.

M. J. Hunt

T A P E L O G

PROGRAMME TITLE: THE PYRAMIDS	SUB TITLE: PYRAMIDS OF MARS	EPISODE: 1
PROJECT NO.: 02345/2021	STUDIO DATE: 19.5.75	TX DATE: 25.10.75
RECORDING NUMBER: VTC/6HT/99313		

A. RECORDINGS

Date	Rec.No. if different from above	Spool Nos.	Status*	Content
19.5.75		93070	UM	Main Recording
		92318	BC	Plus Roll Back & Mixes
2.6.75	VTC/6HT/99478	97540	IN	Opening Titles/TK1A/Scene 1
		94114	BC	
10.6.75	VTC/6HT/000236	44148	IN	Opening/Closing Titles & Telecine 1A

B. EDITING

Date	Rec.No. if different from above	Spool Nos.	Status**	Content
16.6.75	VTC/6HT/99313 ED	44041	EM	Episode 1

ANY ADDITIONAL INFORMATION:

FINAL TX DURATION: 25'22"

Closing capt. 24'30"

* UM = Unedited Master BC = Backing Copy Only IN = Insert Material MS = Miscellaneous	** EM = Edited Master TX = Transmission Spool
---	---

T A P E L O G

PROGRAMME TITLE: DR. WHO - 4G

SUB TITLE: Pyramids of Mars

EPISODE: 2

PROJECT NO.: 02345/2022

STUDIO DATE: 20.5.75

TX DATE: 1.11.75

RECORDING NUMBER: VTC/6HT/ 99314

RECORDINGS

Date	Rec.No. if different from above	Spool Nos.	Status*	Content
20.5.75		94253	IN	Main recording
		94252	BC	
2.6.75	VTC/6HT/99477	94253	IN	Scene 31
		94252	BC	
3.6.75	VTC/6HT/99478	97540	IN	Scene 13B
		94114	BC	
10.6.75	VTC/6HT/BOO 236	44148	IN	Retake Opening/Closing Titles

13.

EDITING

te	Rec.No. if different from above	Spool Nos.	Status**	Content
20.6.75	VTC/6HT/99314 ED	47050	EM	

ANY ADDITIONAL INFORMATION:

FINAL TX DURATION: 23'55"

* UM = Unedited Master
BC = Backing Copy Only
IN = Insert Material
MS = Miscellaneous

```

**  EM = Edited Master
    TX = Transmission Spool

```

T A P E L O G

PROGRAMME TITLE: DR. WHO - 4G	SUB TITLE: Pyramids of Mars	EPISODE: 3
PROJECT NO.: 02345/2023	STUDIO DATE: 2.6.75	TX DATE: 8.11.75
RECORDING NUMBER: VTC/6HT/ 99477		

A. RECORDINGS

Date	Rec.No. if different from above	Spool Nos.	Status*	Content
2.6.75		94253	UM	Main Recording
		94252	BC	+ R.B. & M
3.6.75	VTC/6HT/99478	97540	IN	Cut-ins Sutekh's head
		94114	BC	
10.6.75	VTC/6HT/BOO236	44148	IN	Opening/Closing Titles & Telecine 2 - 10

B. EDITING

Date	Rec.No. if different from above	Spool Nos.	Status**	Content
28.6.75	VTC/6HT/99477 ED	48710	EM	

ANY ADDITIONAL INFORMATION:

FINAL TX DURATION: 24'32"

* UM = Unedited Master
 BC = Backing Copy Only
 IN = Insert Material
 MS = Miscellaneous

** EM = Edited Master
 TX = Transmission Spool

TAPE LOG

PROGRAM TITLE: DR. WHO - 4G

SUB TITLE: Pyramids of Mars

EPISODE: 4

PROJECT NO.: 02345/2024

STUDIO DATE: 3.6.75

TX DATE: 15.11.75

RECORDING NUMBER: VTC/6HT/ 99478

A. RECORDINGS

Date	Rec.No. if different from above	Spool Nos.	Status*	Content
		97540	UM	Main recording
		94114	BC	+ R.B & M.
20.5.75	VTC/6HT/99314	90386	IN	Pre-recording Scene 7A
		92029	BC	
2.6.75	VTC/6HT/99477	94253	IN	Pre-recording Scenes 1 - 6
		94252	BC	+ R.B. & M.
10.6.75	VTC/6HT/BOO236	44148	IN	Opening/Closing Titles + Vis.F/X film

B. EDITING

Date	Rec.No. if different from above	Spool Nos.	Status**	Content
27.6.75	VTC/6HT/99478/ED	48626		2nd generation
28.6.75	VTC/6HT/99478/ED/ED	48358	EM	3rd "

ANY ADDITIONAL INFORMATION:

FINAL TX DURATION: 24'52"

* UM = Unedited Master
BC = Backing Copy Only
IN = Insert Material
MS = Miscellaneous

** EM = Edited Master
TX = Transmission Spool

PROG TITLE DR. WHO - 4G				PROGRAMME AS COMPLETED			
Episode(s) / Sub Title Pyramids of Mars - Episode 1				Distribution		Denotes Recipient ☒	
Proj. No(s) 02345/2021				Prod Costing Wk(s)		Channel BBC-1	
Dept. Drama Serials				Studio TC3		To	
Production day(s) and date(s) Mon., 19th May 1975				Week(s) 21		Room No and Building	
Filming date(s) 29th April - 2nd May 1975 & 7th May				Week(s) 18		Head of Accounting Services Television 621, 33 Cav.Sq.	
Producer Philip Hinchcliffe				Room No 505		B.104 Sulgrave House	
Director Paddy Russell				Room No 410		S.136, Windmill Rd	
Designer Christine Ruscoe				Room No 309		4096 T.C.	
				Building Union		411, Villiers House	
				Building Threshold		304 Union House	
				Building 3c.Blk., TC		Copyright	
						Copyright Book Illustrations 326, 16 Langham St	
						Copyright Music 323, 16 Langham St	
						Central Stills Library 4142 T.C.	
						Organiser	
						File Copy	
						* send if relevant	

Duration 25'22" Recording No VTC/6HT/99313 ED TX date & time (if known) Week 44: 25th November 1975

PLEASE SEE PRODUCTION COSTING GUIDE FOR FULL INSTRUCTIONS.

Please give details under the following headings

- Contributors and Content**, showing separately full details of inserts (or extracts).
- Copyright**, including book illustrations and stills
- Film/Videotape**
- Music** details should be shown on the Music Content sheet.

A. CONTRIBUTORS AND CONTENT

1. Content

The Doctor and Sarah are returning to the UNIT laboratory on Earth in the Tardis. Suddenly the Tardis is caught up by a mysterious force and thrown violently about. Sarah sees a face materialise which terrifies her. The Tardis then makes the normal landing and the Doctor and Sarah find that they have indeed landed in the UNIT laboratory but it is the year 1911 and they are in an old Priory House which existed on the spot before UNIT H.Q. was built. The house belongs to Marcus Scarman, an Egyptologist, who, during his explorations of Egyptian burial grounds, has stumbled upon an ancient feud between Horus and Sutekh from Osiris and has unwittingly let loose terrifying forces upon the world. The Doctor manages to solve the mystery and prevent Sutekh from carrying out his plans to destroy the Universe.

2. Contributors

In Studio:

TOM BAKER
ELISABETH SLADEN
BERNARD ARCHARD
MICHAEL SHEARD
PETER COPLEY
PETER MAYOCK
MICHAEL BILTON
VIK TABLIAN
NICK BURNELL
MELVYN BEDFORD
KEVIN SELWAY
TONY ALLESS
OSCAR CHARLES

Dr. Who
Sarah Jane Smith
Marcus Scarman
Laurence Scarman
Dr. Warlock
Namin
Collins
Ahmed
Mummy 1
Mummy 2
Mummy 3
Extra thro' Oriental Casting Agency
- ditto -

/cont....

2. Contributors (cont.)

On Film:

TOM BAKER
ELISABETH SLADEN
PETER COPLEY
PETER MAYOCK
MICHAEL SHEARD
NICK BURNELL

Dr. Who
Sarah Jane Smith
Dr. Warlock
Namin
Laurence Scarman
Mummy 1

B. COPYRIGHT

Author: Lewis Grier
Duration of Script: 25'00"

C. FILM/VIDEOTAPE

35mm Sound (Opening Titles) 47 ft.
(Closing Titles) 81 ft.

Specially Shot Film

16mm Sound (5'17") 198 ft.
16mm Silent (16") 10 ft.

Stock Film (BBC)

16mm Sound (17") 11 ft.

PROG TITLE		DR. WHO		ARTISTS' TIME SHEET (FOR POSS BLE SUPPLEMENTARY PAYMENTS)				
Ep(s)odet(s) / Sub Title		The Pyramids of Mars - Ep. 3		Distribution		Denotes Recipient		No of Cop
Pro; Nol(s)		02345/ 2023		Prod Costing Wk(s)		Room No and Building		
Dept		Drama Serials		Studio		TC6		
Production day(s) and date(s)		Mon/Tues. 19/20 May Mon/Tues. 2/3 June - 3 & 4		Week(s)		23		
Filming date(s)		29 30th April - 2nd May inc.		Week(s)		18		
Producer		Philip Hinchcliffe		Room No.		505		
Director		Paddy Russell		Building		Union		
Designer		Christine Ruscoe		Tel Ext		Threshold		
				File Copy		1		
				Date		30.6.75		*

CAMERA REHEARSAL and RECORDING (give Dates and Times).



GIVE FULL DETAILS OF HOURS WORKED FOR FILMING AND STUDIO DAYS
BUT FOR OUTSIDE REHEARSAL ONLY WHERE OVERTIME OR EXTRA DAYS OCCURRED

Name of Artist Contributor	Date	Hours Worked	Description: i.e. Extra Reh., Sound.; Pre-Rec., Dubbing, Filming, Photocall, Read thro Fittngs, Expenses etc.	£	p
Michael Bilton	8.5.75	12.00	Fitting		
Gabriel Woolf	24.5.75	12.30	Fitting (out of reh.time)		
	27.5.75	17.30	"		
Kick Burnell	27.5.75	17.30	Fitting "		

Philip Sork

PROG TITLE				V.T. BOOKING			
Episode(s) / Sub. Title				RECORDING NO. VT. 3 / 1000-1			
Proj No(s)		Prod Costing Wk(s)	Channel	Distribution		Denotes Recipient	No of Copies
Dept.		Studio		Thru Dept. Org.	Room No. and Building		
Production day(s) and date(s)		Week(s)		To F.A.C.	6055 T.C.		4
Filming date(s)		Week(s)		Production Office			3
Producer		Room No		Building	Tel. Ext.	File Copy	
Director						Date	
Designer						1	

RECORDING		COLOUR/MONO				Source		planning allocation	
Date and Times									
Additional facilities (tick as required)		Helical Scan Recording Roll-back and mix. Synchronous insert machine to playback tape no Special Instructions							
Specify machine type required for Helical Scan Recordings ..									
EDITING		.. hrs				CUT/ELECTRONIC			
Preferred date(s).									
Additional facilities									
TX DATE		FINAL DURATION							
SOUND DUB		via Studio				Date			
Length of		Hours for Rehearsal with Studio							
Time		Hours for Dub via Studio							
Required		Hours for Review of Sound Dub							
		Hours for Dub Back to Master							
		Hours for Final Review of Completed Programme							
TRANSFER (tape to tape)		FROM	405	525	625	COLOUR	MONO		
		TO	Helical Scan	525	625	COLOUR	MONO		
Preferred Date(s)		Duration							recording number of transfer
Special Instructions		already done! - this is a request for Les to							VT /
Specify machine type required for Helical Scan Recordings .									
PLAYBACK									
Preferred date and time									
Destination:		Viewer:							
Additional Information (include tape despatch instructions for helical scan recordings)									
Signed		PABX							
		Accepted by Recording Unit F A C Date Room 6055 Tel Ext.							

Asst. to E.M.E.

416 V.H.

30 June 1975

DR WHO - PYRAMIDS OF MARS - VISUAL EFFECTS

Visual Effects Manager

Copy to : Prod "Dr Who"

Would you please note that as agreed I have collected the following items from the Visual Effects store at Sulgrave House:

1 Skeleton Mummy

1 Egyptian God's head on body

5 misc. props with "Egyptian style" markings

2 Ray Guns

I have yet to arrange to collect the "Marconi Scope" and Martian Landscape and a Mummy Case (the location of which has yet to be confirmed).

Many thanks.

LORNE MARTIN

(Lorne Martin)

LS

PROG. TITLE				PROGRAMME AS COMPLETED			
DR. WHO - 4G				Distribution Denotes Recipient ☒ No of Cop			
Episode(s) / Sub. Title				To:- Room No. and Building ☒			
Pyramids of Mars - Episode 4				Head of Accounting Services Television Costing 621, 33 Cav.Sq.			
Proj. No(s)				02345/2o24 Prod Costing Wk(s) Channel BBC-1			
Dept.				Drama Serials Studio TC6			
Production day(s) and date(s)				Tues., 3rd June 1975 Week(s) 23			
Filming date(s)				29th April - 2nd May '75 & 7th May Week(s)			
Producer				Philip Hinchcliffe Room No. Building Tel. Ext Organiser			
Director				Paddy Russell 505 Union File Copy ☒			
Designer				Christine Ruscoe 410 Threshold * send if relevant			
				309 Sc.Blk. TC			

Duration 24'52" Recording No VTC/6HT/99478 ED/ED TX date & time (if known) Week 47: 15th November 1975

PLEASE SEE PRODUCTION COSTING GUIDE FOR FULL INSTRUCTIONS.

Please give details under the following headings:

- A. Contributors and Content, showing separately full details of inserts (or extracts)
- B. Copyright, including book illustrations and stills
- C. Film/Videotape
- D. Music details should be shown on the Music Content sheet

A. CONTRIBUTORS AND CONTENT

1. Content

The Doctor and Sarah are returning to the UNIT laboratory on Earth in the Tardis. Suddenly the Tardis is caught up by a mysterious force and thrown violently about. Sarah sees a face materialise which terrifies her. The Tardis then makes the normal landing and the Doctor and Sarah find that they have indeed landed in the UNIT laboratory but it is the year 1911 and they are in an old Priory House which existed on the spot before UNIT H.Q. was built. The house belongs to Marcus Scarman, an Egyptologist, who, during his explorations of Egyptian burial grounds, has stumbled upon an ancient feud between Horus and Sutekh from Osiris and has unwittingly let loose terrifying forces upon the world. The Doctor manages to solve the mystery and prevent Sutekh from carrying out his plans to destroy the Universe.

2. Contributors

In Studio:

TOM BAKER
ELISABETH SLADEN
BERNARD ARCHARD
GABRIEL WOOLF

NICK BURNELL
MELVYN BEDFORD
KEVIN SELWAY

Dr. Who
Sarah Jane Smith
Marcus Scarman
(Sutekh
Horus (voice only)
Mummy 1
Mummy 2
Mummy 3

cont....

DR. WHO - 4G
Episode 4

PROGRAMME AS COMPLETED

page 2.....

B. COPYRIGHT

Author: Lewis Griefer
Duration of Script: 25'00"

C. FILM/VIDEOTAPE

35mm Sound	(Opening Titles)	47 ft
	(Closing Titles)	81 ft

Specially Shot Film

16mm Silent (33") 21 ft.

PROG. TITLE				PROGRAMME AS COMPLETED			
DR. WHO - 4 G				Distribution Denotes Recipient ☒			
Episode(s) / Sub Title				Room No. and Building ☒			
Pyramids of Mars - Episode 3							
Proj. No(s)		Prod. Costing Wk(s)	Channel				
02345/2023			BBC-1				
Dept.		Studio	TC6				
Drama Serials							
Production day(s) and date(s)		Week(s)	23				
Mon., 2nd June 1975							
Filming date(s)		Week(s)	18				
29th April - 2nd May 1975 & 7th May							
Producer		Room No	Building	Tel. Ext		Organiser	
Philip Hinchcliffe		505	Union			File Copy ☒	
Director		410	Threshold				
Designer		309	Sc.Blk. TC			* send if relevant	
Christine Ruscoe							

Duration 24'32" Recording No VTC/6HT/99477 ED TX date & time (if known) Week 46: 8th November 1975

PLEASE SEE PRODUCTION COSTING GUIDE FOR FULL INSTRUCTIONS.

Please give details under the following headings

- A. Contributors and Content, showing separately full details of inserts (or extracts)
- B. Copyright, including book illustrations and stills
- C. Film/Videotape
- D. Music details should be shown on the Music Content sheet.

A. CONTRIBUTORS AND CONTENT

1. Content

The Doctor and Sarah are returning to the UNIT laboratory on Earth in the Tardis. Suddenly the Tardis is caught up by a mysterious force and thrown violently about. Sarah sees a face materialise which terrifies her. The Tardis then makes the normal landing and the Doctor and Sarah find that they have indeed landed in the UNIT laboratory but it is the year 1911 and they are in an old Priory House which existed on the spot before UNIT H.Q. was built. The house belongs to Marcus Scarman, an Egyptologist, who, during his explorations of Egyptian burial grounds, has stumbled upon an ancient feud between Horus and Sutekh from Osiris and has unwittingly let loose terrifying forces upon the world. The Doctor manages to solve the mystery and prevent Sutekh from carrying out his plans to destroy the Universe.

2. Contributors

In Studio:

TOM BAKER
ELISABETH SLADEN
BERNARD ARCHARD
MICHAEL SHEARD
GABRIEL WOOLF
NICK BURNELL
MELVYN BEDFORD
KEVIN SELWAY

Dr. Who
Sarah Jane Smith
Marcus Scarman
Laurence Scarman
Sutekh
Mummy 1
Mummy 2
Mummy 3

cont...

DR. WHO - 4G
Episode 3

PROGRAMME AS COMPLETED

page 2....

2. Contributors (cont.)

On Film:

TOM BAKER
ELISABETH SLADEN
BERNARD ARCHARD
NICK BURNELL
MELVYN BEDFORD
KEVIN SELWAY

Dr. Who
Sarah Jane Smith
Marcus Scarman
Mummy 1
Mummy 2
Mummy 3

B. COPYRIGHT

Author: Lewis Grier
Duration of Script: 25'00"

C. FILM/VIDEOTAPE

35mm Sound	{opening titles}	47 ft.
	{closing titles}	81 ft.

Specially Shot Film

16mm Sound	(10'08")	380 ft.
16mm Silent	(21")	13 ft.

PROG. TITLE				PROGRAMME AS COMPLETED			
DR. WHO - 4G				Distribution			
Episode(s) / Sub Title				Denotes Recipient			
Pyramids of Mars - Episode 2				Room No. and Building			
Proj. No(s)		Prod Costing Wk(s)	Channel	To			No of Cog
02345/2022			BBC-1	Head of Accounting Services Television	621, 33 Cav.Sq.		2
				Television Costing	B.104 Sulgrave House		1
				Film & VT Librarian	S.136, Windmill Rd		1
Dept.		Studio	TC3	Duty Office	4096 T.C.		1
Production day(s) and date(s)		Week(s)	21	Enterprises	411, Villiers House		3
Tues., 20th May 1975				Purchased Programmes	304 Union House		1
Filming date(s)		Week(s)	18	Copyright			1
29th April - 2nd May 1975 & 7th May				Copyright Book Illustrations	326, 16 Langham St		1
		Room No.	Building	Copyright Music	323, 16 Langham St		1
Producer		505	Union	Central Stills Library	4142 T.C.		1
Director		410	Threshold			Organiser	1
Designer		309	Sc.Blk.TC			File Copy	1
		* send if relevant					

Duration 23'55"

Recording No VTC/6HT/99314 ED

TX date & time 1st November 1975
(if known)

PLEASE SEE PRODUCTION COSTING GUIDE FOR FULL INSTRUCTIONS.

Please give details under the following headings

- Contributors and Content, showing separately full details of inserts (or extracts)
- Copyright, including book illustrations and stills.
- Film/Videotape
- Music details should be shown on the Music Content sheet

A. CONTRIBUTORS AND CONTENT

1. Content

The Doctor and Sarah are returning to the UNIT laboratory on Earth in the Tardis. Suddenly the Tardis is caught up by a mysterious force and thrown violently about. Sarah sees a face materialise which terrifies her. The Tardis then makes the normal landing and the Doctor and Sarah find that they have indeed landed in the UNIT Laboratory but it is the year 1911 and they are in an old Priory House which existed on the spot before UNIT H.Q. was built. The house belongs to Marcus Scarman, an Egyptologist, who, during his explorations of Egyptian burial grounds, has stumbled upon an ancient feud between Horus and Sutekh from Osiris and has unwittingly let loose terrifying forces upon the world. The Doctor manages to solve the mystery and prevent Sutekh from carrying out his plans to destroy the Universe.

2. Contributors

IN Studio:

TOM BAKER
ELISABETH SLADEN
BERNARD ARCHARD
MICHAEL SHEARD
PETER COPLEY
GABRIEL WOOLF (voice only)

NICK BURNELL
MELVYN BEDFORD
KEVIN SELWAY

Dr. Who
Sarah Jane Smith
Marcus Scarman
Laurence Scarman
Dr. Warlock

Sutekh
Mummy 1
Mummy 2
Mummy 3

cont

2. CONTRIBUTORS (cont.)

On Film:

TOM BAKER
ELISABETH SLADEN
BERNARD ARCHARD
MICHAEL SHEARD
GEORGE TOVEY
NICK BURNELL
MELVYN BEDFORD

Dr. Who
Sarah Jane Smith
Marcus Scarman
Laurence Scarman
Ernie Clements
Mummy 1
Mummy 2

B. COPYRIGHT

Author: Lewis Grier
Duration of Script: 25'00"

C. FILM/VIDEOTAPE

35mm Sound	(Opening Titles)	47 ft.
	(Closing Titles)	81 ft.

Specially Shot Film

16 mm	Sound	225 ft.	(6'00")
16 mm	Silent	9 ft.	(15")

PROG TITLE				MUSICAL REQUIREMENTS					
Episod(e)s / Sub Title				Distribution To		Denotes Recipient Room No and Building		No of Cop	
Proj No(s)		Prod Costing Wk(s)	Channel	Contracts Asst		S.H. *		1	
Dept.		Studio		Musical Instruments		E. G38 T.C.		1	
Production day(s) and date(s)		Week(s)		Scene Master		128 Sc.Blk, T.C.		1	
				Music Adviser		4018 T.C.		1	
				Music Library		3033 T.C.		2	
				Sound Supervisor		4029 T.C.		1	
				M.P.O Tel.		5023 Ken.Ho.		1	
Firming date(s)		Week(s)							
		Room No		Building		Te. Ext			
Producer								File Copy	
Director								Date *	
Designer									
REQUIRED AT LATEST TWO WEEKS BEFORE FIRST BANDCALL				No of Players		Conductor			
Name of Orch. (or Assembler)				PLACE		DATES and TIMES			
(a) Outside Rehearsals									
(b) Studio Rehearsals									
(c) Selective Pre-Recording (In Vision/Out of Vision)									
(d) Entire Pre-Recording: (or live Tx.) (In Vision/Out of Vision)									
COMPOSITION OF ORCHESTRA (Indicate which instruments are NOT required at (a), (b), (c) or (d))									
STRINGS		WOODWIND		BRASS		PERCUSSION		VARIOUS	
Leader									
(Indicate which musicians are to double and on which instruments)									
Outside Requirements					Pre-Rec. and/or Tx. Studio Requirements				
Conductor's Seat Desk									
Bass Stools									
Tuning Times									
Piano Supplier									
Choir Rostra									
Signed _____ (Producer)									
A booking commitment for the Orchestra will be made by Contracts Department on receipt of this form and will be based on the information given above. Any additional musicians, rehearsals, recordings, etc., should be notified to Contracts Department on the Artists' Time Sheet immediately after the production so that a supplementary contract may be issued.									

From: Val Hodgkinson

Room No. &
Building

410 Threshold

Tel.
Ext

date 4th July 1975

Subject: "DR. WHO" - 4G MUSIC RECORDING ON FRIDAY, 27TH JUNE - DUDLEY SIMPSON

To: Ann

The music composed by Dudley for Episode 1 and recorded on 27th June came to a total of 10'22". Details of individual pieces are in the Production File.

Val Hodgkinson

Ann Carrington

505 Union House

July 7th, 1975

DUDLEY SIMPSON: MUSIC RECORDINGS: DOCTOR WHO 4G.

Nansi Davies, Sulgrave House

This is to confirm that five musicians are taking part in the following sessions, booked and conducted by Dudley Simpson. Four of them are eligible for doubling fees and one portorage fee is payable for each session (£):

June 27th	7.30 - 10.30 p.m.	Ep. 1.	(02345/2021)
July 11th	7.30 - 10.30 p.m.	Ep. 2 and 3	(02345/2022/3)
July 21st.	2.30 - 5.30 p.m.	Ep. 4	(02345/2024)

18/7/75

Ann Carrington

ML



BRITISH BROADCASTING CORPORATION
TELEVISION CENTRE WOOD LANE LONDON W12 7RJ

Tel: Telex Telegrams and Cables Teletcasts London Telex

BBC Ref. 75/100

TELEVISION

ML100

Date

1 JUL 75

1
2
3

Artist Retain
Acceptance Sign and return
Enterprises PC 4 Prog Dept 5 Index

4

This engagement is offered on the terms and conditions set out herein the BBC may direct.

Attendances are required as set out below or at any other places or times

THE TERMS OF ATTACHMENT (IX) L100 ARE AN INTEGRAL PART OF THE AGREEMENT

PROGRAMME TITLE: DR WHO 4G "PYRAMIDS OF MAAS" EP 1

RECORDING DATE(S) (OR LIVE TX) : 27 JUN 75:

PROJECT NO(S): 023452021

DIRECTOR OR PRODUCER: PHILIP HINCHCLIFFE/PADDY RUSSELL

CONTRIBUTION: TO ASSEMBLE ORCHESTRA.	INCIDENTAL MUSIC SESSION	
NUMBER OF MUSICIANS (INCLUDING	FEE 5 MUSICIANS @ £27	135.00
LEADER IF ANY): 5		
	DOUBLING FEE(S) 4 @ £1.80	7.20
ATTENDANCES REQUIRED:		
INCIDENTAL MUSIC SESSION TO	PORTERAGE BASS/CLARINET + 2	1.25
RECORD MUSIC FOR FOLLOWING NUMBER		
OF EPISODES: 1:	ASSEMBLY FEE 5 @ £1.50	7.50
27TH JUNE 1975		
TIMES, PLACES TO BE NOTIFIED.	TOTAL	£150.95

FOR EACH BROADCAST ACTUALLY GIVEN UNDER CLAUSE 21(D) OF THE APPENDIX IX HERETO A REPEAT ASSEMBLY FEE OF 25P. PER MUSICIAN WILL BE ADDED.

IF ANY ADDITIONAL FEE FOR SALES BECOMES PAYABLE UNDER EITHER CLAUSE 21(F) OR (F) OF THE APPENDIX HERETO AN ASSEMBLY FEE OF 25P PER MUSICIAN WILL BE ADDED TO THE FIRST SUCH PAYMENT ONLY.

ALL PAYMENTS (INCLUDING ADDITIONAL VAT IF APPLICABLE) IN CONNECTION HEREWITH TO BE PAID TO THE AGENT NAMED IN ADDRESS BELOW UNLESS THE BBC AND THE ARTIST/CONTRIBUTOR OTHERWISE AGREE.

THE TOTAL PERFORMANCE FEE PER PROGRAMME COVERS ONE BROADCAST OF THE PROGRAMME + RECORDING FEES (UNDER 1000) OF THE APPENDIX HERETO.
PERCENTAGE OF TOTAL PERFORMANCE FEE PAYABLE FOR EACH BROADCAST ACTUALLY GIVEN UNDER CLAUSE 21(D) OF THE APPENDIX HERETO: 50%.
TOTAL PERFORMANCE FEE(S):

Signed on behalf of the BBC

I ACCEPT this engagement(s) and undertake to observe the terms and conditions set out herein.

E.K. WILSON

(HEAD OF ARTISTS' CONTRACTS TELEVISION)

Date

Artist's / Signature
Contributor's

Authorised for Payment

DUDLEY SIMPSON

Normal Country of Residence (if not UK) of each Artist/Contributor covered hereby.

PUNCH 023452021SIMP165655706000*N/L

NOTE TO ARTIST/CONTRIBUTOR
P/2789 8.73

Signed Acceptance to be returned to BBC Signatory at address above

Queries re Fees to Issuer & re Cheques to Artists Payments Television Accounts
Tel (01) 580 4468

NOTE TO ARTIST/CONTRIBUTOR: Signed Acceptance to be returned to BAC Signatory at address above. Queries re Fees to Issuer & re Cheques to Artists' Payments Television Accounts
P/2789 873 Tel: 01-580 4468

BRITISH BROADCASTING CORPORATION
TELEVISION CENTRE WOOD LANE LONDON W12 7RJ

Tel Telex Telegrams and Cables Teletcasts London Telex

BBC Ref. 41/75

TELEVISION

41100

Date 11 JUL 75

1 Artist Retain
2 Acceptance (Sign and return)
3 Enterprises P.C. 4 Prog Dept 5 Index

This engagement is offered on the terms and conditions set out herein the BBC may direct. Attendances are required as set out below or at any other places or times

THE TERMS OF ATTACHED APPENDIX A11 (C) ARE AN INTEGRAL PART OF THE AGREEMENT

PROGRAMME TITLE: DR WHO 4G "THE PYRAMIDS OF MARS" EPS 2-3

RECORDING DATE(S) (OR LIVE TX) : EP2, 11 JUL 75: EP3, 11 JUL 75:

PROJECT NO(S): 023452022-3

DIRECTOR OR PRODUCER: PHILIP HINCHCLIFFE/PADDY RUSSELL

CONTRIBUTION: TO ASSEMBLE ORCHESTRA.
NUMBER OF MUSICIANS (INCLUDING
LEADER IF ANY): 5

INCIDENTAL MUSIC SESSION

FEE 5 MUSICIANS @ £18 EP 2-3

(PER PG)

90.00

DOUBLING FEE(S) 4 @ £1.80

EP 2-3 (PER PG)

7.20

PORTERAGE BASS CLARINET + 2

EP 2

1.25

ASSEMBLY FEE 5 @ £1.50 EP 2

7.50

ATTENDANCES REQUIRED:

INCIDENTAL MUSIC SESSION TO
RECORD MUSIC FOR FOLLOWING NUMBER
OF EPISODES: 2: 11TH JULY 1975
1930-2230 HOURSPLACE AS NOTIFIED BY PRODUCTION
OFFICE

TOTAL EP 2

£105.95

TOTAL EP 3

£97.20

FOR EACH REROADCAST ACTUALLY GIVEN UNDER CLAUSE 21(D) OF THE APPENDIX
HERETO A REPEAT ASSEMBLY FEE OF 25P. PER MUSICIAN WILL BE ADDED.IF ANY ADDITIONAL FEE FOR SALES BECOMES PAYABLE UNDER EITHER CLAUSE
21(E) OR (F) OF THE APPENDIX HERETO AN ASSEMBLY FEE OF 25P PER MUSICIAN
WILL BE ADDED TO THE FIRST SUCH PAYMENT ONLY.ALL MONIES (AND IN ADDITION VAT IF INVOLVED) IN CONNECTION HERewith TO
BE PAID TO THE AGENT NAMED IN ADDRESS BELOW UNLESS THE BBC AND THE
ARTIST/CONTRIBUTOR OTHERWISE AGREE.THE TOTAL PERFORMANCE FEE PER PROGRAMME COVERS ONE BROADCAST OF THE
PROGRAMME. IF RECASTING UNDER CLAUSE 21(D) OF THE APPENDIX HERETO,
PERCENTAGE OF TOTAL PERFORMANCE FEE PAYABLE FOR EACH REROADCAST ACTUALLY
GIVEN UNDER CLAUSE 21(D) OF THE APPENDIX HERETO: 50%.
TOTAL PERFORMANCE FEE(S): EPS 2-3 (PER PG)

Signed on behalf of the BBC

I ACCEPT this engagement(s) and undertake to observe the terms and conditions set out herein.

F.K. WILSON

(HEAD OF ARTISTS' CONTRACTS, TELEVISION)

Authorised for Payment

Date

Artist's / Signature
Contributor'sNormal Country of Residence (if not UK) of each Artist/Contributor
covered hereby.

T

PUNCH 023452022SIMPAT656557060TC04N7L

Rec. date.....

Copy to:- Producer.

Day Manager, 127 S.B.
Piano Tuner: Alex Brown.
Sound Office, 4024 T.C.
Reception, Lime Grove.

Prop. Operative T.V. Theatre.
House Foreman T.R.R. N. Acton
Joe Hughes, T.R.R. N. Acton.
Dubbing Bookings, E.10 Ealing
House Foreman, T.F.S. Ealing.

18th July, 1975.

L... Hunt Drum Company,
17/18 Archer Street,
LONDON W.1.

HAND BELLS
150 CY BALS ON BONES
28" & 32" TYP
CASA GRANDE
2" (1" & 2")

Mrs. Ry,

Ms. W.10

Monday 21st July.

Radio studio 1A.

Delivery to the Radio
Studio Lime Grove
by 1.00 on Monday 21st
July.

Collection the same day
at 1730.

W. J. G. 10.10.1

July 25th, 1975

Dear Paddy,

Janet asked me to confirm to you that the dubbing dates for your Doctor Who are definitely as follows:

August 4
August 7
August 8
August 20

Hope all is well with you,

Yours,

Secretary to Philip Hinchcliffe

From: Assistant to Music Advisor, Light Entertainment Group, Television.

Room No. &
Building

4015 T.C.

Tel.
Ext.:

date: 1st August 1975.

Subject: ORCHESTRATIONS COSTS: Nominal Code 109.

To: Philip Hinchcliffe

Copy to: O.Serials D.Tel.

The following invoice(s) for orchestrations ~~has~~/have been forwarded to
Television Accounts for payment as a charge against your programme:-

<u>Arranger/Copyist</u>	<u>Amount</u>	<u>Programme</u>	<u>Project No.</u>
C.Blyton	£	Dr.Who (4D) (1)	2344/7052
"		" " (2)	2344/7053
"		" " (3)	2344/7054
"		" " (4)	2344/7055
G.L.Bayton		" (4G) (1)	2345/2021
"		" (2)	2345/2022
"		" (3)	2345/2023

H. Worrall

(Hilary Worrall)

From: Assistant to Music Advisor, Light Entertainment Group, Television.

Room No. 8
Building

4015 T.C.

Tel.
Ext.:

date: 12th August 1975.

Subject: ORCHESTRATIONS COSTS: Nominal Code 109.

To: Philip Hinchcliffe

Copy to: O.Serials D.Tel.

The following invoice(s) for orchestrations has/have been forwarded to
Television Accounts for payment as a charge against your programme:-

<u>Arranger/Copyist</u>	<u>Amount</u>	<u>Programme</u>	<u>Project No.</u>
G. E. Bayton	£	Dr. Who (4G) (4)	2345/2024

H. Worrall

(Hilary Worrall)

COPYRIGHT DEPARTMENT
PAYMENTS

Date of issue

COPYRIGHT DEPARTMENT
PAYMENTS

Payee Name	3/ 64
	Dudley Simpson, Jr.

Copy to Philip Hinchcliffe
C.A.GEN.D.G.TEL.
O.SERIALS.D.TEL.

C	C	Sc			
1	2	3	4		
P6					

[illegible]

Certified duly performed on above date(s)

From: Assistant to Music Advisor, Light Entertainment Group, Television.

Room No. &
Building

4015 T.C.

Tel.
Ext.:

date: 15th August 1975.

Subject: ORCHESTRATIONS COSTS: Nominal Code 109.

To: Philip Hinchcliffe

Copy to: O.Serials D.Tel.

The following invoice(s) for orchestrations has/have been forwarded to
Television Accounts for payment as a charge against your programme:-

<u>Arranger/Copyist</u>	<u>Amount</u>	<u>Programme</u>	<u>Project No.</u>
Dudley Simpson	£	Dr. Who (4G) (1)	2345/2021
"		" " (2)	2345/2022
"		" " (3)	2345/2023
"		" " (4)	2345/2024

H. Worrall

(Hilary Worrall)

Dec. 0000 : 1975 : 1975/12/01

Dec: 1975/12/01 : 1975/12/01

Dec: 1975/12/01

Dec: 1975/12/01

Dec: 1975/12/01

Dec: 1975/12/01 : 1975/12/01

Dec: 1975/12/01 : 1975/12/01

Dec: 1975/12/01 : 1975/12/01

EP1: UTC/6HT/99313	Sp: 93070 (92318)	ED: 44041	} all dubbed back.
EP2: UTC/6HT/99314	Sp: 90386 (92029)	ED: 47050	
EP3: UTC/6HT/99477	Sp: 94253 (94252)	ED: 48710	
EP4: UTC/6HT/99478	Sp: ⁹⁰⁵⁹⁴ 97500 (94114)	ED: 48358	

Titles: UTC/6HT/800236 Sp: 44148

EDITING

MON, 16TH JUNE: 0900 - 1845 3m
THURS, 19TH JUNE: 1930 - 2330 2m
FRI, 20TH JUNE: 1345 - 2330 2m
FRI, 27TH JUNE: 0900 - 1845 3m
SAT, 28TH JUNE: 1345 - 2330 2m (44)
SUN, 29TH JUNE: 1345 - 2330 2m (44)
| | | | | | | |

Video disc: Thurs. 19th June: 1930 - 2130
| | | | | | | |

MUSIC RECORDINGS : Dudley Simpson

FRIDAY, 27th June: 7.30 - 10.30 : EP 1
FRIDAY, 11th July: 7.30 - 10.30 : EP 2 & 3
MONDAY, 21st July: 7.30 - 10.30 : EP 4
| | | | | | | |

SYNCHRONISATION

EP 1: MON, 4TH AUGUST
EP 2: ~~THURS, 7TH AUGUST~~ SAT, 9TH AUGUST
EP 3: FRI, 8TH AUGUST
EP 4: SUN, 10TH AUGUST
| | | | | | | |

PROJECT TITLE: DOCTOR WHO 4C

PRODUCER: PHILIP HINCCLIFFE

DIRECTOR: PADDY RUSSELL

ASSISTANT: VALERIE HODGKINSON

TRAINING: WK.18 30/4, 1/5 & 2/5

PARTS: 4	DURATION: 25 mins	TX.: 49, 50, 51, & 52. 1975.
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VARIABLE BUDGET

RESOURCE		Unit	Code	Quantity	Rate	£	REMARKS
SCENIC DESIGN	DESIGNER	D	F32	52	37	1,924	
	(Extra Hours)	H	F37	88	4.50	396	
	DESIGN ASST	H	F40	435	3	1,305	
GRAPHIC DESIGN	PHOTOGRAPHER	H	F05	4	5	20	
	GRAPHICS	E	F06	400	-	400	
DESIGN SERVICES	VISUAL EFFECTS	H	F0H	1600	4.50	7,200	
	SCENIC PROJECTN	H	F16	-	6	-	
SCENIC SERVICING	SET & LIGHT	H	G05	360	5	1,800	
	CONSTRUCTION	H	G10	2000	3	6,000	Pres. Alloc: 100 F. 1,200 1/2. 700 3/4
	SHOW WORKERS	H	G20	260	3	780	
	LOCATION OPS	H	G06	78	3	234	2 Men x 3Dof13H.
	Armourer	H	G15	52	5	260	
COSTUME	DESIGNER	D	H11	52	36	1,872	
	(Extra Hours)	H	H13	130	5	650	
	COSTUME ASST	H	H14	500	2.50	1,250	
	DRESSER	H	H15	377	3.50	1,319	3F, 5S
	CUSTOMERS	E	H20	1200	-	1,200	
MAKE UP	SUPERVISOR	H	I01	270	5	1,350	
	MAKE UP ASST	H	I02	234	3	702	2F, 3S
	POSTICHE	E	I04	250	-	250	
STUDIO MANAGEMENT	F M	D	J01				
	A F M	D	J02				
	FLOOR ASST	H	J07	56	2.50	140	
FILM SHOOTING	MEN	D	D01	17	30	510	5 Men x 3 D + 2 Men x 1 D Recce
	EXTRA HOURS	H	D07	75	5	375	
	W E SURCHARGE	D	D08	-	20	-	
	EQUIPMENT	E	D09	225	-	225	
FILM LIGHTING	MEN	D	D11	10	30	300	3 Men x 3 D + 1 Man x 1 D Recce
	EXTRA HOURS	H	D17	45	5	225	
	W E SURCHARGE	D	D18	-	20	-	
	EQUIPMENT	E	D19	240	-	240	
FILM EDITING	CUTTING ROOM	D	D31	10	43	430	
	EXTRA HOURS	H	D37	-	8	-	
FILM DUBBING		H	D01	4	30	120	
FILM VIEWING THEATRE		H	D41	2	10	20	
	MACHINE	H	D42	2	3.50	7	
TELEVISION STUDIO	HOURLY RATE	H	E45	52	71	3,692	STO + 5
	A F T	H	E51	-	3	-	
	IND REC OPS	H	E29	48	3	144	
MUSIC STUDIO	M T	H	E35	6	26	150	2 Music Sessions of 3H Each.
SPUR SOUND STUDIO		H	E35	-	16	-	
		H	E43	12	7	84	
	GYM SUITE	H	E44	28	26	728	4 Sessions of 7H ea.
TRANSPORT GENERAL		E	L75	350	-	350	
VTR (NEW BCAST)		H	K08	20	4	80	
VTR RECORDING		H	K01	40	20	800	
VTR EDITING		H	K07	96	20	1,920	12H x 2 Machines per op.
TELEPHONE 16mm		H	K06	40	12	480	
" 35mm		H	K07	8	12	96	Titles
				TOTAL	40	628	

P/2036 4.74

PROMOTION MATERIAL

'DOCTOR WHO'

'PYRAMIDS OF MARS'

by

STEPHEN HARRIS

TX: October 25th - November 15th, 1975

SELLING POINTS:

1. Starring Tom Baker as the Doctor and Elisabeth Sladen as his assistant, Sarah Jane Smith. The cast also includes Bernard Archard as Professor Marcus Scarman.
2. A four-part story set on Earth in 1911
3. Investigation into ancient Egyptian mythology produces a threat to the Universe

STORY:

The Doctor and Sarah are returning to the UNIT laboratory on Earth in the Tardis. Suddenly the Tardis is caught up by a mysterious force and thrown violently about. Sarah sees a face materialise which terrifies her. The Tardis then makes a normal landing and the Doctor and Sarah find that they have indeed landed in the UNIT laboratory but it is the year 1911 and they are in an old Priory House which existed on the spot before UNIT H.Q. was built. The house belongs to Professor Marcus Scarman, an Egyptologist, who, during his explorations of Egyptian burial grounds, has stumbled upon an ancient feud between Horus and Sutekh from the planet of Osiris and has unwittingly let loose terrifying forces upon the world. The Doctor manages to solve the mystery and prevent Sutekh from carrying out his plans to destroy the Universe.

B.B.C. Television DRAMA EARLY WARNING SYNOPSIS

DEPT.	DRAMA SERIALS	*	BSC 1	BBC 2
FROM	PHILIP HITCHCLIFFE	PRODUCER OF	DOCTOR WHO 4G	

STORY EDITOR	ROBERT HOLMES		
TITLE OF PLAY, SERIES EPISODE OR SERIAL	PYRAMIDS OF MARS		
Project Number	02345/2021-4	Duration:	
AUTHOR (AND TRANSLATOR)			
DRAMATISED/ADAPTED BY			
DIRECTOR (IF KNOWN)	PADDY RUSSELL		
Rec. Week & Day (if known)	Wks 21 and 23	TX Week & Day (if known):	Wks 44-47 (Sat)
Studio	Cast: *	Large (20 plus) / Medium / Small (6 minus)	
Approx. No. & Type of Sets			
Possible Film Requirements			

TYPE OF DRAMA:	Modern or Period (give date):
Comedy Drama, Suspense Thriller, etc.	Science fiction adventure

BRIEF OUTLINE OF PLOT: (Information in brackets NOT FOR PUBLICATION)

The Doctor and Sarah are returning to the UNIT laboratory on Earth in the Tardis. Suddenly the Tardis is caught up by a mysterious force and thrown violently about. Sarah sees a face materialise which terrifies her. The Tardis then makes the normal landing and the Doctor and Sarah find that they have indeed landed in the UNIT laboratory but it is the year 1911 and they are in an old Priory House which existed on the spot before UNIT H.Q. was built. The house belongs to Marcus Scarman, an Egyptologist, who, during his explorations of Egyptian burial grounds, has stumbled upon an ancient feud between Horus and Sutekh from Osiris and has unwittingly let loose terrifying forces upon the world. The Doctor manages to solve the mystery and prevent Sutekh from carrying out his plans to destroy the Universe.

ANY OTHER POINTS (e.g. names of leading artists if known)

DOCTOR NO

starring TOM BAKER

in

THOUSANDS OF YEARS

A four-part story by
STEPHEN HARRIS

PART ONE

Blurb.....
..... etc.

Marcus Scarman
 Ahmed
 Dr. Who
 Sarah Jane Smith
 Namin
 Collins
 Dr. Warlock
 Laurence Scarman
 Mummies

BERNARD ARCHARD
 VIK TALLIAN
 TOM BAKER
 ELISABETH SLADEN
 PETER MAYOCK
 MICHAEL BILTON
 PETER COPLEY
 MICHAEL SHEARD
 NICK BURNELL
 MELVYN BEDFORD
 KEVIN SELWAY

Incidental Music by

DUDLEY SIMPSON

Script Editor

ROBERT HOLMES

Designer

CHRISTINE RUSCOE

Producer

PHILIP HINCHECLIFFE

Director

PADDY RUSSELL

DOCTOR WHO

Starring TOM BAKER

in
PYRAMIDS OF MARS

A four-part story by
STEPHEN HARRIS

PART TWO

Blurb.....
.....etc.

Marcus Scarman
Namin
Dr. Who
Sarah Jane Smith
Laurence Scarman
Mummies

Ernie Clements
Dr. Warlock

Incidental Music by

Script Editor

Designer

Producer

Paddy Russell

BERNARD ARNOLD
PETER ALFORD
TOM BAKER
ELIZABETH ADEN
MICHAEL BAKER
NICK BAKER
MELVYN BEDFORD
KEVIN KELLY
GEORGE FOLEY
PETER COPLEY

DUDLEY SIMMONS

ROBERT HOLLS

CHRISTINE RUSCOE

PHILIP HINGCLIFFE

PADDY RUSSELL

WOLFE

starring TOM BELLE

in

THE MUMMY

A Paramount Picture

Produced by

.....
.....

.....
Dr. Ho
.....
.....
.....
Mummies

.....
.....
.....
.....
.....
.....
.....

Incidental Music by

DUDLEY

Script Editor

ROBERT HOLMES

Designer

CHRISTINE RUSCOE

Producer

PHILIP HINCHCLIFFE

Director

PADDY RUSSELL

DOCTOR WHO

Starring GONN DALLIN

in

PYRAMIDS OF THE

A four-part story by
TERRY DODD

THE DOCTOR

Clurb.....

.....etc.

Sutekh
Dr. Who
Her us - carter.
Haran Jane Smith
MummiesG. I. L. COLE
ED. DALLIN
B. D. DALLIN
ED. DALLIN
NICK DALLIN
MELVYN DALLIN
K. D. DALLIN

Incidental Music by

DUDLEY SIMMON

Script Editor

ROBERT HOLMES

Designer

CHRISTINE RUSCOE

Producer

PHILIP HILTONSLIFFE

Director

PADDY RUSSELL

c.c. TV Accounts
P. Russell,
O.A.Serials
C.
F.

Ref: 02345/2021/RC/LB

Ext:

8th October, 1975.

The Head Teacher,
Linden Lodge School,
61 Princes Way,
London S.W.19.

Dear Sir,

"Dr. Who"

I have pleasure in enclosing a cheque for £ on behalf of Rolling
Stones Records (Miss A. Mansie), 17 Leamers Street, London W.1., who
very kindly granted us filming facilities in connection with the above
programme.

Yours faithfully,

Carol Vignar,
Assistant, Facilities,
Television Administration.

Television Accounts: Please enclose cheque for £ made payable to
Linden Lodge School, and charge to Dr. Who, P/N 2345/2021 Code 108

PROG TITLE				DR. WHO - 40				FIRST TRANSMISSION FORM: Films and Recorded Programmes				
Ep sode(s) Sub Title				The Pyramids of Mars - Ep. 1				Distribution		Denotes Recipient		No of Copies
Proj. No(s)				02345/ 2021				To:-		Room No. and Building		
Rec No Film Gauge				VTC/6MT/99313 ED				PRESENTATION DESK (Tel,Ext) (The Yellow & One White copies + 2 Scripts)		4093 T.C.		2
Spool No				44041				Dept. Org.. (White) O. serials		406 Threshold *		1
T X Date		Week(s)	Mono/Colour	Channel								
25.10.75		44	COLOUR	BBC-1								
Person now Responsible				Room No		Building		Tel Ext		Home Tel No		
PHILIP HINGCLIFFE				505		Union						
								File copy (White)		1		



WHEN THIS PROGRAMME IS BROADCAST IT WILL BE PART OF A CAREFULLY PLANNED SEQUENCE IF ANY OF THE FOLLOWING INFORMATION IS INCORRECT OR INCOMPLETE THE SUCCESSFUL TRANSMISSION OF THIS AND OTHER PROGRAMMES IN THE SEQUENCE MAY BE JEOPARDISED

PRESENTATION IS NOT ABLE TO REHEARSE PROGRAMMES PRIOR TO TRANSMISSION

OPENING

- 1 For ident location purposes give details of opening shots (vis on and sound) and state if and when sub title is shown
- Usual Dr. Who filmed opening titles with slides: 1) Pyramids of Mars
2) by Stephen Harris
3) Part One
- into film of Egyptian pyramid

TIMING

- 2 Duration of programme timed on V.T. machine/film footage counter
- 25'22"
- timed on stop watch
- 25'22"
- 3 Duration of end sequence (times from appearance of FIRST WRITTEN CAPTION to the END OF PROGRAMME)
- 00'52"

CLOSING

- 4 Wording of FIRST closing caption: Dr. Who
TOM BAKER
- 5 Wording of FINAL closing caption: Directed by
PADDY RUSSELL BBC Colour C1975
- 6 If programme does not end with the fade down of the final credit give details

REMARKS To include authorised announcement and any information which may be helpful in transmitting this Programme e.g. a moving or dramatic ending, a sustained period of silence or absence of picture, etc

Signed p.p. Paddy Russell

Checked by person now responsible Date

Bob Holmes

RADIO TIMES BLURB FOR 'PYRAMIDS OF MARS'

Val

- Ep.1. An inexplicable force draws the Tardis to an old Priory in the year 1911. Sarah and the Doctor find a sinister Egyptian summoning up the awful power of an ancient god...
- Ep.2. The mummies awake! And in his Egyptian tomb Sutekh, the god of evil, begins to stir....
- Ep.3. The future of the world is at stake as the Doctor confronts his most fearsome adversary and loses!
- Ep.4. 'The time factor! Sarah you must run as fast as you've ever run in your life!' Can the Doctor overcome Sutekh, Galactic Enemy No.1?

PROG TITLE				DR. WHO - 40				FIRST TRANSMISSION FORM. Films and Recorded Programmes				
Episode(s) / Sub Title				The Pyramids of Mars - Ep. 2				Distribution		Denotes Recipient		No of Cop
Proj No(s)				02345/ 2022				To:-		Room No and Building		
Rec. No / Film Gauge				VTC/GHT/99314 ED				PRESENTATION DESK (Te Ext) (The Yellow & One White copies + 2 Scripts)		4093 T.C.		2
Spool No				47050				Dept Org White O. Series		406 Threshold *		1
T X Date				Week(s)		Mono Colour		Channel				
1.11.75				45		COLOUR		BBC-1				
Person now Responsible				Room No		Building		Tel. Ext.		Home Tel. No.		
PHILIP KINCHALIFFE				5.5		Union						
								File copy (White)				1

WHEN THIS PROGRAMME IS BROADCAST IT WILL BE PART OF A CAREFULLY PLANNED SEQUENCE IF ANY OF THE FOLLOWING INFORMATION IS INCORRECT OR INCOMPLETE THE SUCCESSFUL TRANSMISSION OF THIS AND OTHER PROGRAMMES IN THE SEQUENCE MAY BE JEOPARDISED

PRESENTATION IS NOT ABLE TO REHEARSE PROGRAMMES PRIOR TO TRANSMISSION

OPENING

1 Used on no filmed opening titles with captions

1) Pyramids of Mars
2) by tomon mario
3) Part Two

into SCOTTIE hurling body of MATHIE aside.

TIMING

2 Duration of programme timed on V T machine/film footage counter

timed on stop watch

3. Duration of end sequence (times from appearance of FIRST WRITTEN CAPTION to the END OF PROGRAMME)

CLOSING

4. Wording of FIRST closing caption.

5. Wording of FINAL closing caption.

6. If programme does not end with the fade down of the final credit give details.

REMARKS To include authorised announcement and any information which may be helpful in transmitting this Programme e.g. a moving or dramatic ending, a sustained period of silence or absence of picture, etc

TRANS WEEK NO	45
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TRANS DATE	Saturday, 1st November 1975
---------------	-----------------------------

TIME	
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RADIO TIMES BILLING

Distribution		Denotes Recipient	No of Cop
To:	Room No. and Building	✓	
Radio Times Billing Clerk	6047 T.C.		1
Prog. Sub-Editor, R.T.	304, 35 M.H.S.		2
Press Office	2005 T.C.		1
Publicity Office	2013 T.C.		1
Philip Hinchcliffe	505 Union		
H.D.G. Tel	5098 T.C.		
H. Serials	406 Threshold		
C.A.(S.C.)D.G.	5104 T.C.		
Mrs P. Fraser	G.2. 10 Cav. Pl.		
	File Copy		1

DOCTOR WHO

Starring TOM BAKER

in
PYRAMIDS OF MARS

A four-part story by
STEPHEN HARRIS

PART TWO

The mummies awake! And in his
Egyptian tomb Sutekh, the god
of evil, begins to stir....

Marcus Scarman.....	BERNARD ARCHARD
Namin.....	PETER MAYOCK
Dr. Who.....	TOM BAKER
Sarah Jane Smith.....	ELISABETH SLADEN
Laurence Scarman.....	MICHAEL SHEARD
Ernie Clements.....	GEORGE TOVEY
Dr. Warlock.....	PETER COPLEY (COPLEY)
Mummies.....	NICK BURNELL
	MELVYN BEDFORD
	KEVIN SELWAY

Incidental Music by DUDLEY SIMPSON

Script Editor ROBERT HOLMES

Designer CHRISTINE RUSCOE

Producer PHILIP HINCHECLIFFE

Director PAIDY RUSSELL

Colour or Mono	Channel
COLOUR	BBC-1

PROD	
OFF CE TEL EXT	

PROG TITLE				FIRST TRANSMISSION FORM: Films and Recorded Programmes			
Dr. Who - 40				Distribution		Denotes Recipient	
Episode(s) / Sub Title Pyramids of Mars - Ep. 3				To		Room No. and Building	
Proj. No(s) 02345/2023				PRESENTATION DESK (Tel. Ext.) (The Yellow & One White copies + 2 Scripts)		4093 T.C.	
Rec. No / Film Gauge VTC/6MT/99477 ED				Dept. Org.: (White) O. Serials		406 Threshold *	
Spool No 1.71				Philip Hinchcliffe		505 Union	
T X Date 8.11.75		Week(s) 46		Mono/Colour COLOUR		Channel BBC-1	
				File copy (White)		✓ 1	
Person now Responsible PHILIP HINCHCLIFFE				Room No 505		Building Union	
				Te. Ext		Home Tel No	

WHEN THIS PROGRAMME IS BROADCAST IT WILL BE PART OF A CAREFULLY PLANNED SEQUENCE. IF ANY OF THE FOLLOWING INFORMATION IS INCORRECT OR INCOMPLETE THE SUCCESSFUL TRANSMISSION OF THIS AND OTHER PROGRAMMES IN THE SEQUENCE MAY BE JEOPARDISED.

PRESENTATION IS NOT ABLE TO REHEARSE PROGRAMMES PRIOR TO TRANSMISSION

OPENING

- 1 For identification purposes give details of opening shots (vision and sound) and state if and when subtitles is shown
- Local Dr. Who filled opening titles with slides:
- 1) Pyramids of Mars
 - 2) by Stephen Harris (25")
 - 3) Part Three (27")
- into MURRY towering over SARAH

TIMING

2. Duration of programme timed on V.T. machine/film footage counter
- 24' 30"
- timed on stop watch
- 24' 32"
3. Duration of end sequence (times from appearance of FIRST WRITTEN CAPTION to the END OF PROGRAMME)
- 00' 50"

CLOSING

4. Wording of FIRST closing caption.
- Dr. Who
TOM BAKER
5. Wording of FINAL closing caption:
- Directed by
PADDY RUSSELL
BBC Colour
6. If programme does not end with the fade down of the final credit give details

REMARKS To include authorised announcement and any information which may be helpful in transmitting this Programme, e.g. a moving or dramatic ending, a sustained period of silence or absence of picture, etc.

Signed P.P. Paddy Russell

Checked by person now responsible

Date

PROG TITLE				FIRST TRANSMISSION FORM Films and Recorded Programmes			
DR. WHO - 4G				Distribution		Denotes Recipient	
Episode(s) / Sub Title Pyramids of Mars - Sp.4				To:-		Room No. and Building	
Proj. No(s) 02345/2024				PRESENTATION DESK (Tel. Ext.) (The Yellow & One White copies + 2 Scripts)		4093 T.C.	
Rec. No / Film Gauge VTC/6HT/24 99478 ED/ED				Dept. Org.: (White) O.Serials		406 Threshold *	
Spool No. 46358				Take No. in front of programme		Philip Hinchcliffe 505 Union	
T X Date 15.11.75		Week(s) 47	Mono/Colour COLOUR	Channel BBC-1			
				File copy (White)		✓ 1	
Person now Responsible PHILIP HINCHCLIFFE				Room No 505		Building Union	
				Tel. Ext.		Home Tel. No.	

WHEN THIS PROGRAMME IS BROADCAST IT WILL BE PART OF A CAREFULLY PLANNED SEQUENCE. IF ANY OF THE FOLLOWING INFORMATION IS INCORRECT OR INCOMPLETE THE SUCCESSFUL TRANSMISSION OF THIS AND OTHER PROGRAMMES IN THE SEQUENCE MAY BE JEOPARDISED

PRESENTATION IS NOT ABLE TO REHEARSE PROGRAMMES PRIOR TO TRANSMISSION

OPENING

- 1 For identification purposes, give details of opening shots (vis on and sound) and state if and when sub title is shown
- Usual DR. WHO filmed opening titles with slides:
- 1) Pyramids of Mars (23")
 - 2) by Stephen Harris (25")
 - 3) Part Four (27")
- into film of pyramid exploding

TIMING

- 2 Duration of programme timed on V.T. machine/film footage counter
- 24' 51"
- timed on stop watch
- 24' 52"
- 3 Duration of end sequence (times from appearance of FIRST WRITTEN CAPTION to the END OF PROGRAMME)
- 00' 49"

CLOSING

- 4 Wording of FIRST closing caption:
- Dr. Who
TOM BAKER
- 5 Wording of FINAL closing caption:
- Directed by
PADDY RUSSELL
BBC Colour
- 6 If programme does not end with the fade down of the final credit give details

REMARKS To include authorised announcement and any information which may be helpful in transmitting this Programme, e.g. a moving or dramatic ending, a sustained period of silence or absence of picture, etc.

Signed . . . pp Paddy Russell

Checked by person now responsible . . .

Date . . .

TRANS
WEEK NO 47

TRANS DATE	Saturday, 15th November 1975	
TIME		

RADIO TIMES BILLING		
Distribution	Denotes Recipient	No of Cop
To:-	Room No. and Building	
Radio Times Billing Clerk	6047 T.C.	1
Prog Sub-Editor, R.T.	304, 35 M.H.S.	2
Press Office	2005 T.C.	1
Publicity Office	2013 T.C.	1
Philip Hinchcliffe	505 Union	
H.D.G. Tel	5098 T.C.	
H. Serials	406 Threshold	
C.A. (S.C.) D.G.	5104 TC	
Mrs P. Fraser	G.2, 10 Cav. Pl.	
	File Copy	1

Colour or Mono	Channel
COLOUR	BBC-1

DOCTOR WHO

SEAGRAM'S 50/50 VODKA

Starring TOM BAKER

in
PYRAMIDS OF MARS

A four-part story by
STEPHEN HARRIS

PART FOUR

'The time factor! Sarah you must run as fast as you've ever run in your life!' Can the Doctor overcome Sutekh, Galactic Enemy No.1?

Sutekh.....	GABRIEL WOOLF
Dr. Who.....	TOM BAKER
Marcus Scarman.....	BERNARD ARCHARD
Sarah Jane Smith.....	ELISABETH SLADEN
Mummies.....	NICK BURNELL
	MELVYN BEDFORD
	KEVIN SELWAY

Incidental Music by	DUDLEY SIMPSON
Script Editor	ROBERT HOLMES
Designer	CHRISTINE RUSCOE
Producer	PHILIP HINCHCLIFFE
Director	PADDY RUSSELL

PROD	
OFFICE TEL EXT	

November 25th, 1975

Dear Paddy,

Just a note to say congratulations on
'Pyramids of Egypt'. It turned out to be a
marvellous show. Many thanks to you.

Incidentally you may have noticed the last
two episodes put together in the video ratings!

Hope to see you soon.

Love and best wishes,

.....
Philip Hinchcliffe

Miss P. Russell,

Philip Hinchcliffe

Organiser, Serials

Script Editor, Doctor Who, Drama Serials Dept.

Doctor Who 4G

BBC-1

See attached memo

Writing scripts for 4 complete episodes

See memo

TX: Sat. Oct. 29th, Nov. 1st, Nov. 8th, Nov. 15th, 1975

4 x 25'

25'

December 9th, 1975

Philip Hinchcliffe, Producer, Doctor Who

505 Union House

December 10th, 1975

ATTACH D STAFF CONTRIBUTION FORM
Organiser, Serials

The scripts for Doctor Who 4G 'Pyramids of Mars' were originally commissioned from Lewis Grier. He is a professional writer of high standing and since he was commissioned in good time there should have been no undue problems with the scripts. However, he unfortunately fell ill during this time

The scripts that were due in October, 1974 did not arrive until Christmastime. Understandably perhaps in the circumstances, the scripts were not usable but by this time Lewis had to fulfil a teaching engagement at the University in Tel Aviv. An attempt at rewriting the scripts was made in these difficult circumstances but there came a point when I had to ask the story editor to attempt a speedy and total rewrite in order to prepare the show in time for the studio. As it turned out this task became one of writing fresh scripts rather than doctoring the existing ones - a case of drastic steps for a drastic situation.

We felt honour bound to pay for the original scripts in full and so copyright in the story resides with Lewis Grier.

I think a staff contribution fee is in order nonetheless to Robert Holmes in this instance because he has contributed over and above what a story editor should normally be required to do. A fair settlement in my opinion would be three-quarters of the script fee paid to the original writer - ie: £1200.

Incidentally this story was billed in the Radio Times as written by 'Stephen Harris' - a pseudonym at the request of Lewis Grier.

.....
Philip Hinchcliffe

December 17th, 1975

Dear Steve,

I am sorry to have been so long in replying to your letter. Firstly I enclose the badges and your card duly signed. I am also enclosing a few photographs.

Regarding your query about scripts I'm afraid it is BBC policy not to release any copies of scripts to the general public for copyright reasons so I can't help you with this one.

Glad you enjoyed 'Pyramids of Mass' - our viewing figures for that and the 'Android Invasion' are the highest ever.

Best wishes from everyone on the programme for a Happy Christmas.

CONFIDENTIAL

From: Head of Serials, Drama, Television.

Room No &
Building 406 Threshold House

Tel
Ext

date 18th December 1975.

Subject: ROBERT HOLMES

To: Philip Winchcliffe, Producer, Drama Serials.

I need to talk to you about the staff contribution form for Robert Holmes as I think it would be returned by Personnel as being excessive.

Have you consulted Copyright about the amount of work done, the fee proposed and why you are honour bound to pay for the original scripts in full.



(William Slater)

MBL.

Philip Hinchcliffe, Producer, Doctor Who

505 Union House

January 2nd, 1976

ROBERT HOLMES

H. Serials

Regarding your memo of December 18th, the script fee was merely what I considered a fair proposal reflecting the work done. As I understand it, Copyright will probably negotiate a fee when the staff contribution form goes through to them.

We paid for the original scripts in full in order to obtain the copyright in them since we still wanted to use the same basic story. I know that on occasions Copyright Department have managed to obtain rights in the script for a three-quarter fee but it was felt in this instance the simplest and quickest way out was to pay the full fee.

.....
Philip Hinchcliffe

PROMOTION MATERIAL

'DOCTOR WHO'

'PYRAMIDS OF MARS' (COMPILATION)

by

STEPHEN HARRIS

TX: 27th November 1976

SELLING POINTS:

1. Another chance to see a complete Doctor Who adventure set on Earth in 1911 starring Tom Baker as the Doctor and Elisabeth Sladen as his assistant, Sarah Jane Smith. The cast also includes Bernard Archard as Professor Marcus Scarman. First transmitted in October 1975 as a four-part serial, it has now been specially edited into one sixty-minute programme.
2. Investigation into ancient Egyptian mythology produces a threat to the Universe.

STORY:

The Doctor and Sarah are returning to the UNIT laboratory on Earth in the Tardis. Suddenly the Tardis is caught up by a mysterious force and thrown violently about. Sarah sees a face materialise which terrifies her. The Tardis then makes a normal landing and the Doctor and Sarah find that they have indeed landed in the UNIT laboratory but it is the year 1911 and they are in an old Priory House which existed on the spot before UNIT H.Q. was built. The house belongs to Professor Marcus Scarman, an Egyptologist, who, during his explorations of Egyptian burial grounds, has stumbled upon an ancient feud between Horus and Sutekh from the planet of Osiris and has unwittingly let loose terrifying forces upon the world. The Doctor manages to solve the mystery and prevent Sutekh from carrying out his plans to destroy the Universe.

01/CY/MT
Ext:

24th November 1976

Dear Harvey,

DR. WHO : PYRAMIDS OF MARE
Lewis Greifer

This is to inform you that we are in receipt of your letter of 11th November, which is enclosed for the record.
Saturday 27th November 1976.

Repeat fees will reach you in due course.

Yours sincerely,

(Ben Travers)
Assistant Head of Copyright

Harvey Unna, Esq.,
Harvey Unna & Stephen Durbidge Ltd.,
14 Beaumont Mews,
Marylebone High St.,
London, W1N 4HE.

vjf

Date of issue

37 64

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Fig. 2.

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27.11.76 48 Colour				RBC-1			
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OPENING

1. For identification purposes, give details of opening shots (vision and sound) and state if and when sub-title is shown

Usual DR. WHO filmed opening titles with slides 1) "Pyramids of Mars"
2) by Stephen Harris
into film of Egyptian pyramid

TIMING

2. Duration of programme timed on V.T. machine/film footage counter

62'26"

timed on stop watch

62'26"

3. Duration of end sequence (times from appearance of FIRST WRITTEN CAPTION to the END OF PROGRAMME)

00'52"

CLOSING

4. Wording of FIRST closing caption: Dr. Who
TOM BAKER
5. Wording of FINAL closing caption: Directed by
PADDY RUSSELL BBC Colour
6. If programme does not end with the fade down of the final credit give details

REMARKS To include authorised announcement and any information which may be helpful in transmitting this Programme, e.g. a moving or dramatic ending, a sustained period of silence or absence of picture, etc

Signed Philip Hinchcliffe

Checked by person now responsible

Date

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- Film/Videotape
- Music details should be shown on the Music Content sheet.

A. CONTRIBUTORS

In Studio

TOM BAKER	Dr. Who
ELISABETH SLADEN	Sarah Jane Smith
BERNARD ARCHARD	Marcus Marcus Scarmen
MICHAEL SHEARD	Laurence Scarmen
PETER COPLEY	Dr. Warlock
PETER MAYOCK	Namin
MICHAEL BILTON	Collins
VIK TAPLIAN	Ahmed
NICH BURNELL	Mummy 1
MELVYN BEDFORD	Mummy 2
KEVIN SELWAY	Mummy 3
TONY ALLESS	Extra thro' Oriental Casting Agency
OSCAR CHARLES	- ditto -
GABRIEL WOOLF booker	Sutekh
	Horus (voice only)

On Film

TOM BAKER	Dr. Who
ELISABETH SLADEN	Sarah Jane Smith
PETER COPLEY	Dr. Warlock
PETER MAYOCK	Namin
MICHAEL SHEARD	Laurence Scarmen
NICH BURNELL	Mummy 1
BERNARD ARCHARD	Marcus Scarmen
GEORGE TOVEY	Ernie Clements
MELVYN BEDFORD	Mummy 2
KEVIN SELWAY	Mummy 3

/cont...

~~Exodus~~

Compilation

B. COPYRIGHT

Author:	Lewis Griefer
Composer:	Dudley Simpson

D. MUSIC DUBBED TO FILM

Music by Ron Grainer & BBC Radiophonic Workshop

D. MUSIC DUBBED TO TAPE (b/g)

Incidental Music written, performed, arranged and conducted
by Dudley Simpson.

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Saturday, 27th November 1976

Colour or Mono:	Channel:

DOCTOR WHO

'PYRAMIDS OF MARS'

A complete adventure in one programme
starring TOM BAKER as DOCTOR WHO

Colour BBC-1

written by STEPHEN HARRIS

An inexplicable force draws the Tardis
to an old Priory in the year 1911.
Sarah and the Doctor find a sinister
Egyptian summoning up the awful power
of an ancient god...

Marcus Scarsman.....	BEN NARD ARCHARD
Ahsaed.....	VIK TABLIAN
Dr. Who.....	TOM BAKER
Sarah Jane Smith.....	ELISABETH SLADEN
Namin.....	PETER MAYOCK
Collins.....	MICHAEL BILTON
Dr. Warlock.....	PETER COPLEY
Laurence Scarsman.....	MICHAEL SHEARD
Ernie Clements.....	GEORGE TOVEY
Sutekh.....	GABRIEL WOOLF
Mummies.....	NICK BURNELL
	MELVYN BEDFORD
	KEVIN SELWAY

Incidental Music by	DUDLEY SIMPSON
Script Editor	ROBERT HOLMES
Designer	CHRISTINE RUSCOE
Producer	PHILIP HINCHCLIFFE
Director	PADDOY RUSSELL

First shown on BBC-1 on 25th October 1975

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Filming/O.B. date(s)				Week(s)					
Producer				Room No.		Building		Tel. Ext.	
Director								File Copy	
Designer								Date	
								30.11.76	

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			✓	Tom Baker	
			✓	Melvyn Bedford	
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			✓	Peter Copley +£	
			✓	Peter Mayock	
			✓	Kevin Selway	
			✓	Michael Sheard -£	
			✓	Dudley Simpson -£	
			✓	Elizabeth Sladen	
			✓	Vik Tablian	
			✓	George Tovey	
			✓	Gabrielle Wolfe +£	
		3950	57	TOTAL 104	
	106		✓	Lewis Greifer (Harvey Unna Ltd.)	
				Dudley Simpson	
	TOTAL	4788	00		

DRW+HO: The Pyramids of
Mars

4x24' script by
eww Greifer (H. Unna)

Compilation programme
62'26"

orig fee 4x £
rpt 5050 = £ for comp
rpt 27.11.76
23464595